

Free Speech For The Dumb

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Anthony Roberts

Tune down 1½ steps:

⑥=C# ③=E
⑤=F# ②=G#
④=B ①=C#

Fast Rock ♩ = 206

Intro E5 Rhy. Fig. 1 (Gtr. I) G5 (end Rhy. Fig. 1) E5 w/Rhy. Fig. 1 Gtr. II

G5 w/Rhy. Fig. 1 E5 Rhy. Fig. 1A G5 Play 8 times (end Rhy. Fig. 1A)

Guitar solo I w/Rhy. Fig. 1 (22 times) E5

E5 G5 E5

1/2 Full

1/2 Full

G5

1/2 Full

E5

Full

2

A.H.---γ (15ma)

1/2

1/2 Full

1/2 Full

3 1/2 Full

Full

2

A.H.---γ

1/2

14 0 14 0 14 0 12 0 12 0 12 0 14 12 12 12 12 12 12 0

The musical notation for the 'A.H.' section is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some notes beamed together. Above the staff, there are several annotations: 'E5' above the first measure, 'A.H. (15ma)' above the second measure, 'G5' above the third measure, 'E5 A.H. (15ma)' above the fourth measure, and 'A.H. (15ma)' above the fifth measure. There are also some numerical annotations like '1 1/2' and '2' above the staff. The bottom staff is in bass clef and contains a series of numbers (12, 14, 12, 15, 12, 14, 12, 14, 12, 14, 0, 14, 0) which likely represent fret numbers for a guitar. Above the bottom staff, there are annotations: '1 1/2' above the first measure, 'A.H. (15ma)' above the second measure, '2' above the third measure, 'A.H. (15ma)' above the fourth measure, '2 1/2' above the fifth measure, 'Full' above the sixth measure, 'A.H. (15ma)' above the seventh measure, and 'Full' above the eighth measure.

A.H. pitch: E

[illegible]

The 'Full' section of the song is written in 4/4 time. The melody line (treble clef) features a series of eighth and quarter notes, with a key signature of one sharp (F#). The bass line (bass clef) consists of a steady eighth-note pattern. The notation includes dynamic markings such as '1/2' and 'Full', and fret numbers (12, 14, 16) are indicated below the bass line. The section is divided into measures by vertical bar lines.

The musical score for 'The Wind' by Gustav Mahler is presented in two staves. The top staff features a treble clef and a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings like 'Full' and '1/2'. The bottom staff is a bass line with numerical figures (14, 0, 12) and dynamic markings like 'Full' and '1/2'. The score is divided into measures by vertical bar lines, and the overall structure is indicated by the title and composer's name at the top.

E5 G5 E5

sl. P.M. sl.

G5 E5 G5

P.M. P.M. sl.

1st, 2nd Verses
w/Rhy. Fig. 1 & 1A (both 8 times)

E5 G5 G5 G5

1.2. Free speech, free speech for the dumb.— Free speech,

E5 G5 E5 G5

free speech for the dumb.— Free speech, free speech

E5 G5 E5 G5

for the dumb.— Free fuck - ing speech! —————

E5 G5 E5 G5

————— To Coda

Guitar solo II
w/Rhy. Fig. 1 (14 times)
E5

Gtr. II

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

7 0 0 7 0 0 12 0 14 0 10 0 14 0 12 0 9 7 7 0 0 0 12 0

E5 8va -----

G5 E5

1 1/2 2 2 1/2 1 1 1 1 1/2

trem. bar. vib. w/bar

15 15 15 17 17 17 16 15 12 12

G5 E5 G5

loco H sl. 1/2 1/2 A.H. (15ma) 2 sl. P A.H. (15ma) 1/2 sl.

15 15 10 12 19 14 0 14 14 14 (14) 16 0 0 14 14 14 14 15 15

E5 Full G5 E5 1/2

Full P Full P 1/2

Full P Full P 1/2

15 15 (15) 0 0 15 15 15 (15) 0 0 12 12 12 0 12

G5 E5 Full G5

1/2 Full P Full sl. sl.

1/2 P Full sl. sl.

12 12 (12) 0 0 14 0 16 0 12 0 14 0 11 0 12 0 9 (9) 5 17

E5 G5 E5 A.H. (8va) 2 1/2

Full P Full P 1/2 2 1/2

Full P A.H. 1/2 2 1/2

0 0 12 12 12 12 12 12 12 12 12 15 (15) 12 15 15

G5 E5 G5

Full Full Full Full Full Full

15 12 15 12 15 12 15 12 15 12 15 12

E5 G5 E5

Full Full Full Full Full Full

15 15 14 14 14 14 10 10 10 10 17 17 17 17 19 19 19 19

sl. sl. P.M. sl.

D.S. al Coda

G5 E5 G5

P.M.

12 10 12 10

Freely
(Band out)
N.C.

Coda E5 Gtr. II G5

P.M. sl.

7 12 10 7 2 0

Gtr. I

P.M. P.M. H P.M. H

2 0 0 0 0 0 0 0 5 2 5 5 2 0 5

It's Electric

Words and Music by
Sean Harris and Brian Tatler

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate fast Rock ♩ = 182

Intro

N.C.
Gtr. I

E5

F#5
Rhy. Fill 1

A5

f

P.M. -----|

B5

F#5

A5

(end Rhy. Fill 1)

P.M. -----|

P.M. -----|

(cont. in notation)

⑥ 14fr.
F#

sl.

F#5

A5

Gtr. II

Rhy. Fig. 1 (Gtrs. I & II)

P.M. -----|

P.M. -----|

B5

Rhy. Fig. 2A
(Gtr. II)

B5

(2nd time Gtr. II cont. in slashes)
(end Rhy. Fig. 1)

Rhy. Fig. 2 (Gtr. I)

P.M. -----|

(end Rhy. Fig. 2A)

E5 (type2)

(end Rhy. Fig. 2)

2 *sl.* 3 4 2 4 2 0 2

1st, 2nd Verses

Rhy.
Fig. 3

F#5

A5

E5 (type2)

(end Rhy. Fig. 3)

1. I'm gon - na be a rock 'n' roll star, got - ta
2. See additional lyrics

*Play w/slight variations ad lib on repeat.

w/Rhy. Fig. 3 (6½ times)

F#5

A5

E5 (type2)

groove from night to day.

F#5

A5

E5 (type2)

Got - ta blow my hon - ey jar, got - ta

2nd time Gtr. I substitute Rhy. Fill 4

F#5 A5 E5(type2) F#5 A5

blow my blues— a - way. — I'm gon - na make a stand,—

Full P Full P Full

E5(type2) F#5 A5 E5 (type2)

gon - na make a mil - lion, gon - na make— it with you.—

F#5 A5 E5(type2) F#5 A5

I'm gon - na— be— right,— my— friend, I'm— gon - na push— it

Rhy. Fill 4 (Gtr. I)

Full sl. Full sl.

(cont. in notation) Chorus

E5 (type2) F#5 A5 B5

Gtr. II

through. Oh. (Oh.)

Rhy. Fill 2 (Gtrs. I & II) (end Rhy. Fill 2)

sl. sl. P.M. ----- P.M. -----

w/Rhy. Fig. 1 (7 times)

F#5 A5 B5 F#5 A5

Oh, yeah, it's e - lec - tric.

Gtr. I substitute Rhy. Fill 3

B5 F#5 A5 B5

It's e -

F#5 A5 B5 F#5 A5

lec - tric.

B5 F#5 A5 B5

Yeah, it's e - lec - tric. (- tric.)

Rhy. Fill 3 (Gtr. I)

1/2 1/2

P.M. -----

To Coda

F#5 A5 B5 B5

Gtr. II

Yeah, _____ it's e - lec - tric. _____

Gtr. I

1.

E5 B5 E5 (type2)

Woh, _____ yeah! _____

sl.

2.

E5 B5 F#5

Woh! _____

Gtr. III

Gtr. I

Full

sl.

Full

sl.

Guitar solo
w/Rhy. Fills 1 (Gtr. I) & 2 (Gtr. II)

w/Rhy. Fig. 1 (2½ times)

A5 Full Full B5 Full A5 Full

Gtr. III

B5 F#5 A5 B5

sl. 3 H 3 H 3

P

F#5 A5 Full P P (Gtr. III) 2 sl. sl. P

Full P P

Gtrs. I & II

P.M. -----

sl.

B5 A#5 A5 G#5

P P P P P P P P

P P P P P P P P

P.M. ----- P.M. ----- P.M. ----- P.M. -----

(Gtr. III) $\frac{1}{2}$ A5 F#5 E5 N.C. Full sl.

18 14 16 14 14 (14) sl.

Gtrs. I & II (Gtr. II cont. in slashes)

Gtr. II F#5 A.H. (15ma) sl.

A.H. sl.

A.H. pitch: G Gtr. I

(Gtr. II out) (Gtr. III out) (Bass & Drums) sl.

(Gtr. I out)

3rd Verse
N.C.(F#5)

I stop on red, but— leave— on am - ber, dan - ger paves— my way.—

I'm gon - na— make— it, my— friend, gon -

na make— it to - day.— Gon - na get the dust—

— from— my— heels; down— the high - way I go.—

Gon - na get this star— from— my— brow, make—

D.S. al Coda
F#5

— it in a rock 'n' roll show.— Oh.— (Oh.)—

Gtr. I

Gtrs. I & II

2 4 2 5 5 4 2

w/Rhy. Fig. 1 (4 times)

Coda

F#5 A5 B5 F#5 A5 B5

lec - tric. — Yeah, — it's e -

F#5 A5 B5 F#5 A5

lec - tric. —
(- tric.)

*w/Rhy. Figs. 2 & 2A

B5

It's e - lec - tric. — Woh, —
*w/slight variations ad lib.

E5 B5 E5 (type2) F#5 sl.

Gtrs. I & II

woh. — Yeah! —

Additional Lyrics

2. I stop on red, but leave on amber,
Danger paves my way.
I'm gonna make it, my friend,
Gonna make it today.
Gonna get this dust from my heels;
Down the highway I go.
Gonna get this star from my brow,
Make it in a rock 'n' roll show. (To Chorus)

Sabbara Cadabra

Words and Music by
Frank Iommi, William Ward,
Terence Butler and John Osbourne

Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

D5 5fr. F5 8fr. C5 8fr. G5 10fr. Bb5 6fr. A5 5fr. F5 1 13 G5 III 3fr. B5 7fr.

Moderate Rock $\text{♩} = 146$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

N.C.(B5)

Intro

Gtr. I

mf

H

H

H

1.

sl.

H

sl.

H

sl.

H

2.

Gtrs. I & II

(Band enters)

Riff A

sl.

H

H

H

*Two gtrs. arr. for one.

*(A5)

sl.

H

sl.

H

sl.

H

sl.

H

*Chord symbols implied by bass (next 6 bars).

(Gtr. I cont. on lower staff)
(end Riff A)

(G15)

(F15)

Handwritten musical notation for guitar parts (G15) and (F15). The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs, and a lower staff with a bass line featuring fret numbers (7, 8, 9) and a 'H' (harmonic) marking. The notation includes wavy lines above the staff and slurs indicating phrasing.

B5

C15

Handwritten musical notation for guitar parts Gtr. II and Gtr. I. The top staff is labeled 'Gtr. II' and the bottom staff is labeled 'Gtr. I'. Both staves contain melodic lines with triplets, slurs, and wavy lines. The lower staff for Gtr. I includes 'let ring' markings and a dashed line. The notation includes wavy lines above the staff and slurs indicating phrasing.

D5

E5

B5

Handwritten musical notation for guitar parts. The top staff contains a melodic line with triplets, slurs, and wavy lines. The lower staff contains a bass line with fret numbers (7, 9, 10, 12, 14) and a 'H' (harmonic) marking. The notation includes wavy lines above the staff and slurs indicating phrasing.

C#5 D5
 3
 sl.
 sl.
 sl.
 10 12 12
 7 5 7 5 7 9 4 11
 sl.
 sl.
 let ring
 sl.
 let ring
 sl.
 11 11 11 11 12 12 12 10 10
 sl.
 E5 E5/B B5 E5/B B5
 P 1/2
 Riff B
 1/2 (wah off)
 12 10 11 9 7 10 12 12 10 12 12
 sl.
 Rhy. Fig. 1
 let ring
 14 14 14 14 14 14 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 sl. sl. sl.
 A5 G#5 A5 G#5 F#5 E5 E5/B B5 E5/B
 1/2 1/2 1/2 P Full P
 3
 1/2 1/2 1/2 P Full P
 11 11 11 (11) 9 9 (9) 7 9 9 (9)
 sl.
 (end Rhy. Fig. 1)
 P.M.
 7 5 7 5 4 2 6 7 7 7 7 7 7 7

w/Rhy. Fig. 1

E5/B B5

(Gtr. II)

A5

G#5

A5

G#5

F#5

E5

E5/B

B5

E5/B

(end Riff B)

1st, 2nd, 3rd Verses

E5/B B5

E5/B B5

A5

1. Feel so good, I feel so fine.
2.3. Feel so hap - py since I met that girl.

Love that lit - tle la - dy, al - ways
When we're mak - ing love it's some - thing

Gtrs. I & II

B5

E5/B

B5

E5/B B5

on my — mind...
out of this world...

She gives me lov - in' ev - 'ry night and day...
Feels so good to know that she's all mine...

A5 B5 Chorus E5

Nev - er gon - na leave her, nev - er go - ing a - way.
Gon - na love that wom - an till the end of time.

(Gtr. I cont. on lower staff) Gtr. II

let ring

F#5

Some - one to love me, you know she makes me feel al - right,
Some - one to live for, love me till the end of time.

2nd time w/Riff B1 (1st 4 bars only)

E5/B B5

E5/B B5

A5

G#5

A5

G#5

F#5

E5

Yeah.
yeah.

Al - right..

10 12 12 10 12 12 11 11 11 (11) 9

7 9 9 9 9 9 7 9 9 9 9 9 7 6 5 4 5 4 2 0

E5/B

B5

E5

Hey, hey, hey, yeah. She

Full P sl. let ring

Full P sl.

7 9 9 9 10 sl. 0 0

To Coda

F#5

1.

Some - one who needs me, _____
makes me feel hap - py. _____

love me ev - 'ry sin - gle night, —

It's

Rhy. Fill 1

let ring

Rhy. Fill 1A

sl. sl.

9 9 7 9 9 (9) 4 4 11 11 11 11 14 16 (16)
7 7 5 7 7 (7) 2 2 9 9 9 9 12 14 (14)

sl. sl. sl.

w/Riff B
w/Rhy. Fig. 1 (2 times)

E5/B B5

E5/B B5

A5 G#5 A5 G#5 F#5 E5 E5/B B5

E5/B

yeah.

Riff B1 (Gtr. III)

f

Full P

14 15 15 14 15 15 17 (17) 15 16 16

B5

E5/B B5

A5 G#5 A5 G#5 F#5 E5 E5/B B5

E5/B

(Gtr. III out)
(end Riff B1)

Full P

Full P

14 15 15 15 15 14 16 14 15 15 17 (17) 15 16 16 (16)

sl.

2.

Interlude
Bm

(end triplet feel)

good to know that she's all mine.

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "good to know that she's all mine." and features a long, sustained note at the end. The bottom staff is a guitar line in treble clef, showing a series of chords and a long, sustained note at the end.

The second system of music consists of two staves. The top staff is a guitar line in treble clef with a key signature of one sharp (F#). It features a riff labeled "Riff C" and includes slurs and accents. The bottom staff is a guitar line in treble clef, showing a series of chords and a long, sustained note at the end. The text "w/flanger" is written below the staff.

The third system of music consists of two staves. The top staff is a guitar line in treble clef with a key signature of one sharp (F#). It features a riff labeled "Riff C" and includes slurs and accents. The bottom staff is a guitar line in treble clef, showing a series of chords and a long, sustained note at the end. The text "w/Riff C (8 times) N.C.(Bm)" is written above the staff.

The fourth system of music consists of two staves. The top staff is a guitar line in treble clef with a key signature of one sharp (F#). It features a riff labeled "Riff C" and includes slurs and accents. The bottom staff is a guitar line in treble clef, showing a series of chords and a long, sustained note at the end. The text "1." is written above the staff.

F5

De - struc - tion of — the emp - ty spac -

es is my one and on - ly crime._____

I've lived a thou - sand times, - I found out what it means - to be - be - lieved. _____

[illegible]

The thoughts and im - ag - es,— the un - born child that nev - er was— con - ceived.—

You've got - ta be - lieve_ me.

w/wah

H

1

S

sl.

The second system of musical notation for 'The Little Boat' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B-flat4. This is followed by a quarter note G4, a quarter note F4, and a half note E4. The melody then continues with a quarter note D4, a quarter note C4, and a half note B-flat4. The final measure of the system contains a quarter note A4, a quarter note G4, and a half note F4. The piece concludes with a double bar line.

1/2

1/2

sl. P.M. . - - - - - +

—

w/Riff E

Hey!— I'm talk - in' to you.—

(Gtr. I)

H H

P.M.-----1

10 10 10 10

1/2 1/2 1/2

w/Riff E (3½ times)
N.C.(Dm)

Well, I know it's hard for you to know the rea - son why.—

H H

P.M.-----1

10 10 10 10

1/2 1/2 1/2

And— I know you'll un - der - stand more when it's time to die.—

H H

P.M.---1

12 10 12 10 12 10

10 10

1/2 1/2 1/2

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one flat (Bb) and a 3/4 time signature. The melody is simple and melodic, with a final measure that is a whole note. The lyrics are written below the guitar staff. The guitar part includes a bridge section with a key signature change to two flats (Bb and Eb) and a 4/4 time signature. The bridge features a complex melodic line with a key signature change to two flats (Bb and Eb) and a 4/4 time signature. The bridge includes a key signature change to two flats (Bb and Eb) and a 4/4 time signature. The bridge includes a key signature change to two flats (Bb and Eb) and a 4/4 time signature.

You have to let your bod - y sleep to let your soul live on. _____ Ha, ha.---

The musical score for guitar II and double bass is as follows:

Gtr. II

3

5

sl.

sl.

(wah off)

sl.

sl.

(G#5) (F#5)

Whoa! _____

Gtr. I
sl. 3 sl.

Gtr. II
sl. sl.

sl. 10(7) sl.

*Gtr. I to left of slash.

w/Riffs B & B1
w/Rhy. Fig. 1 (2 times)
E5/B B5 E5/B B5

Coda

w/Rhy. Fills 1 & 1A

good to know that she's all mine. _____

A5 G#5 A5 G#5 F#5 E5 E5/B B5 E5/B B5

3

She's all mine, _____ yeah.

E5/B B5 A5 G#5 A5 G#5 F#5 E5 E5/B B5 E5/B

3 3

Yo, _____ woh, _____ yeah, _____ yeah. _____

B5 (Gtr. I out) N.C.

Gtr. I sl.

Gtr. II

sl. P 3

10 12 12 12 12 10 11 10 12 12 0

1 1/2 1 1/2 1 1/2 P sl. 1 1/2 P 3

11 11 11 (11) 9 7 9 9 (9) 7 9 9 7

3 rit. sl. P

Turn The Page

Words and Music by
Bob Seger



Tune down 1/2 step:

⑥=E \flat ③=G \flat
⑤=A \flat ②=B \flat
④=D \flat ①=E \flat

Moderately slow $\text{♩} = 74$

Intro

Em

Gtr. II

1st Verse
Em

long and lone - some high - way, east of O - ma - ha, you can

The musical score for the first verse is written in G major (one sharp) and 4/4 time. It features three staves: a vocal line, a piano accompaniment, and a guitar accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "long and lone - some high - way, east of O - ma - ha, you can". The piano accompaniment consists of a series of chords and single notes. The guitar accompaniment features a series of chords and single notes, with a 7/9 time signature indicated at the end of the first staff.

D

lis - ten to the en - gine, moan - in' out — his one - note song. You

The musical score for the second verse is written in G major (one sharp) and 4/4 time. It features three staves: a vocal line, a piano accompaniment, and a guitar accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "lis - ten to the en - gine, moan - in' out — his one - note song. You". The piano accompaniment consists of a series of chords and single notes. The guitar accompaniment features a series of chords and single notes, with a 7/9 time signature indicated at the end of the first staff.

A

think a - bout — the wom - an, or the girl you knew — the night — be - fore. —

This system contains four staves. The top staff is the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The second staff is a guitar part in treble clef with a wavy line indicating a sustained or tremolo effect. The third staff is a guitar part in bass clef with a wavy line and a '7' fret marker. The fourth staff is a bass line in bass clef with a wavy line, a '12' fret marker, and a 'H' (harmonic) symbol.

Em

But your

This system contains four staves. The top staff is the vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The second staff is a guitar part in treble clef with a wavy line. The third staff is a guitar part in bass clef with a wavy line and fret markers (11, 7, 9). The fourth staff is a bass line in bass clef with a wavy line, a 'H' (harmonic) symbol, and fret markers (0, 3, 0).

thoughts will soon— be wan - d'rin', the way they al - ways do. When you're

D

The image shows a musical score for guitar and voice. The guitar part is written on a six-line staff with a key signature of one sharp (F#) and a common time signature (C). It includes a melody line with eighth and sixteenth notes, and a bass line with chords and single notes. The voice part is written on a five-line staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "rid - in' six - teen ho - urs, there's noth-in' much to do. And you". The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The guitar part includes a bridge section with a key signature change to one sharp (F#) and a common time signature (C). The voice part includes a bridge section with a key signature change to one sharp (F#) and a common time signature (C). The lyrics for the bridge are: "And you".

rid - in' six - teen ho - urs, there's noth-in' much to do. And you

A

don't feel much like rid - in', you just wish the trip— was through.

w/slide

12

P H P H P

P H H P

Em

Here I am,—

11 (11) 7 7 9

H

H

Chorus
D5

E5

on the road a - gain. — There I am, —

w/o slide

*Rhy. Fig. 1

P.M.

P.M.

P.M.

P.M.

P.M. --- 4

*Play all guitar parts w/slight variations ad lib when recalled (throughout).

D5

E5

up on — the stage. — Here I go, —

P.M.

P.M.

P.M.

P.M.

P.M.

P.M. --- 4

D5 A

play-in' star a - gain. There I go,—

H P H P

P.M. P.M. P.M. sl.

sl.

C5 D5 Em

turn the page. 2. As we

w/slide

(end Rhy. Fig. 1)

H H sl.

H H sl.

2nd Verse
Em

walk in - to this res - tau - rant, all strung out from the road, and you

w/o slide

D5

feel the eyes up - on you as you're shak - in' off the cold, you pre -

PM.

sl.

A5

tend it does - n't both - er you, but you just want to ex - plode.

P

P

w/slide

15

P

P

P.M.

P

Em

Yeah, most

14

(14) 15 14

10

12

12

H

H

P

H

H

P

times you can't hear 'em talk, oth - er times — you can. — All the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "times you can't hear 'em talk, oth - er times — you can. — All the". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines feature a series of chords, some marked with an 'x'.

D

same old cli - chés, — "Is it wom - an, is it man?" — And you

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "same old cli - chés, — 'Is it wom - an, is it man?' — And you". The middle staff is a guitar line in treble clef, and the bottom staff is a bass line in bass clef. Both the guitar and bass lines feature a series of chords, some marked with an 'x'. The text "P.M. -----4" is located below the bass line.

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains two measures. The first measure has a quarter note on G4, an eighth note on A4, a quarter note on B4, and a half note on C5. The second measure has a quarter note on B4, an eighth note on A4, a quarter note on G4, and a half note on F#4. The notes are beamed in pairs: (G, A), (B, C) in the first measure, and (B, A), (G, F#) in the second measure.

you don't dare make a stand._____

w./slide

P

Н

Н

1

Н

H

P

Make _____ your stand, _____ Oh, here I am, —

54

sk

Chorus
w/Rhy. Fig. 1
D5

E5

on the road a - gain. — There I am, —

(Gtr. II)

w/o slide

D5

E5

up on — the stage. — Here I go, —

w/slide

D5

A

C5

D5

I'm play-in' star — a - gain. — There I go, — turn the page. —

w/o slide

w/slide


Woh, — oh.

Gtr. 1

sl.

sl.

E5



3. Out there in the spot - light, you're a mil - lion miles a - way. Ev-'ry

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is in bass clef and contains a continuous bass line of eighth notes. Performance markings include 'P.M.' (Piano Moderato) and 'P' (Piano) dynamics. The score is divided into two measures by a double bar line.

D5

ounce of en - er - gy you try and give a - way _____ as the

w/slide

12 12

P.M. ---- 1 P.M. ---- 1

sl.

sl.

A

sweat pours out your bod - y, like the mu - sic that _____ you play. _____

15

(7)

P

3 0

P

Em

(Gtr. II out)

14 (14) 10 10 12 (12)

P

E5

Lat - er in — the eve - ning, as you lie a - wake in bed with the

(Gtr. I) (Gtr. I out)

*(D5)

ech - oes of the am - pli - fi - ers ring - in' in your head, — you

*Chords implied by bass (next 6 bars).

(A5)

smoke the day's — last cig - a - rette, re - mem - b'rin' what — she said, —

(E5)

what — she said.

Gtr. I

1/2

12 9

Interlude
D5

E5

Gtr. II

w/o slide
Rhy. Fig. 2

sl. H sl. P Harm. 1/2

12 9

D5

E5

sl. H H sl. P P 1/2

12 9

D5

E5

sl. H H sl. H P.M. 1/2

12 9

D5

E5

up on the stage. Here I go,

7 (7) 12 10 12 12 (12) 21 9 9

D5

A

play-in' star a - gain. Yeah, there I go,

4/7 7 7/5 7/9 7 7/9 10/12

[illegible]

Em

yeah, — yeah. —

*Gtr. III

Gtr. II

P.M. --4 P.M. --4 P.M. --4 P.M. --4 P.M. --4 P.M. --4 P.M. --4

H H H H

*w/slide

1/2 1/2

P P P P

P P

Outro
w/Rhy. Fig. 2 (1st 6 bars only)
w/Rhy. Fig. 3 (3 times)

D5

E5

D5

There I go, — yeah.

Gtr. III

14 14 10 12 (12) 15 14 (14) 10 9/10

E5

D5

E5

Here I go, — yeah. There I go, —

12 12 24 24 10 15 14 (14) 17 (17) 10 12 (12)

(cont. in notation)

①15fr.

C5 D5 G

Gtr. II

rit. 3 w/slide

woh, woh. There I go.

(Gtr. III)

A.H. (15ma) (Gtr. III out)

w/wah rit. A.H.

A.H. pitches: D F#

Gtr. I

P.M. rit. H H sl.

E5

w/fdbk. ad lib

(Spoken:) I'm gone.

Gtr. II

H

Gtr. I

Die, Die My Darling

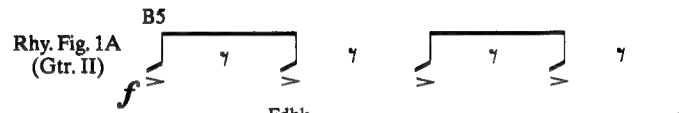
Words and Music by
Glenn Danzig

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderately fast Rock $\text{♩} = 180$



Intro (Hi-hat)

*Gtr. III

mp

Fdbk. (8va)

(Vocal:) Yeah.

Rhy. Fig. 1 (Gtr. I)

f

Fdbk. (14)

(14) (14) (14)

4 4 4 4
2 2 2 2

*With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated (throughout). Pick only when necessary to sustain notes.

G5

Fill 1

F#5

(end Rhy. Fig. 1A)

(end Fill 1)

(14) (14) (14)

14 14 14 14 14 14 14 14

(end Rhy. Fig. 1)

4 4 4 4 5 5 5 5 5 5 4 4 4 4 4 4
2 2 2 2 3 3 3 3 3 3 2 2 2 2 2 2

Chorus
 *w/Rhy. Figs. 1 & 1A (both 2 times)
 **w/Fill 1 (7 times)

B5 G5

Die, die, die, my dar - ling. Don't ut - ter a

*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).
 **w/random fdbk. 4th & 5th times (1st Chorus only)
 ***Sing w/slight variations ad lib on repeats (throughout).

F#5 B5

sin - gle word. Die, die, die, my dar - ling.

G5 F#5

{ 1. Just shut your pret - ty eyes. }
 { 2.3. Just shut your pret - ty mouth. }

Em B5

Gtr. II

I'll be see - ing you a - gain.

Gtr. I

let ring

*Play only lowest note of chord when P.M. is indicated (throughout).

Rhy. Fill 2 (Gtr. I)

Em

G5

Rhy. Fill 1

(end Rhy. Fill 1)

P.M.

Yeah, I'll be see - ing you—

semi-harm. sl. sl. let ring ---- 4

P.M. ---- 4

sl. sl.

1st time w/Fill 2
2nd time w/Fill 1 (1st bar only)
2nd time Gtrs. I & II substitute
Rhy. Fills 1 & 1A

Verse
w/Fill 1 (12 times)

B5

⑥ open
E

in— hell.

Rhy. Fig. 2

*Fill 2 (Gtr. III)

*Flick toggle switch as before.

Rhy. Fill 1A (Gtr. I)

P.M. ---- 4

G5 D5 C#5 B5 w/Rhy. Fig. 2 (5 times)
 Rhy. Fig. 2A P.M.

{ So don't cry to me, oh ba - by. } Your fu - ture's in an ob -
 Don't cry to me, oh ba ba by.

(end Rhy. Fig. 2)

G5 D5 C#5 (end Rhy. Fig. 2A)

long box. Don't cry to me, oh ba - by.

w/Rhy. Fig. 2A (4 times) B5 G5

You should have seen it a - com - in' on. Don't cry to me,

D5 C#5 B5

oh ba - by. Had to know it was in your cards.

G5 D5 C#5 B5

Don't cry to me, oh ba - by. Dead - end zone for a

G5 D5 C#5

dead - end girl. Don't cry to me, oh ba - by.

B5 G5

And now your life drains on that floor. Don't cry to me,

1. D5 C#5 2. D5 C#5 D.S. al Coda

oh ba - by. oh ba - by.

w/Fill 2 (G5)
 Coda Gtrs. I & II
 B5
 in hell.

(Gtr. I cont. in notation)
 Die, die, die,

Freely
 Gtr. II
 die, die, die, die, die, die, die.

*Gtr. III
 3

Gtr. I
 (4) (2)

*Flick toggle switch as before (till end).

dim.

*H

(Spoken:) Just die.

Fdbk.

Fdbk. (14) (14)

dim. sl.

(2) sl.

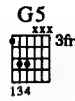
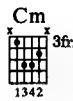
*Hammer on all notes.

Loverman

Words and Music by
Nick Cave

Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭



Slow Rock ♩ = 68

1st Verse
C5

There's a dev - il wait - in' out - side your door. (How much long - er?) There's a

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

mp
clean tone

*Notes to right of slashes played by bass only (throughout).

w/Rhy. Fig. 1 (7 times)
C5

w/Fill 1
Fm/C

dev - il wait - in' out - side your door. (How much long - er?) And he's

C5 Fm/C Gm/C

buck-in' and bray - in' and paw - in' at the floor. (How much long - er?) And he's

C5 Fm/C Gm/C

howl - in' with pain, crawl - in' up the walls. (How much long - er?) There's a

Fill 1 (Gtr. II)

p
clean tone

6 5 6 5 6 6 6 5 6

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C5 w/Fill 2 Fm/C Gm/C

de - vil wait - in' out - side your door. (How much long - er?) And he's

C5 Fm/C Gm/C

weak with e - vil and bro - ken by the world. (How much long - er?) And he's

C5 Fm/C Gm/C

shout - in' your name— and ask - in' for more. (How much long - er?) There's a

C5 Fm/C Gm/C

dev - il wait - in' out - side your door. (How much long - er?)

Chorus w/Riff A (8 times) (end Rhy. Fig. 2)

*Rhy. Fig. 2 (Gtr. II) Cm **F5 **G5 w/Rhy. Fig. 2 (7 times) Cm F5/C G5/C

f dist. tone

Lov - er - man! Since the world be - gan, ah, for -

*Play w/slight variations ad lib when recalled (throughout). **Bass plays C.

Fill 2 (Gtr. II)

*Riff A (Gtr. I)

f dist. tone** w/wah & sustain trem. pick

*Play all riffs w/slight variations ad lib (throughout). **Rock wah pedal back and forth ad lib. Sustainer generates random harmonics.

Cm F5/C G5/C Cm F5/C G5/C

ev - er, a - men, till the end of time. Yeah, take

Cm F5/C G5/C Cm F5/C G5/C


off that dress. Ooh, I'm com - in' down, yeah. I'm your

Cm F5/C G5/C Cm F5/C G5/C

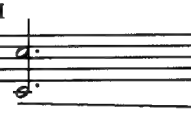
lov - er - man, yeah. 'Cause I am what I am what I am what I am what I

Interlude

Cm (Gtr. II out)

Gtr. II  **N.C.(F5)

am. (Spoken:) L is for LOVE, baby. O is for ONLY you that I do.

Gtr. I  mp *clean tone


10 10 12 13 10 12 10

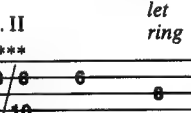
*Effects off

**Chords in parentheses implied by bass (throughout).

C5 N.C.(F5) (G5)

V is for loving VIRTUALLY everything that you are. E is for loving almost EVERYTHING that you do.

Gtr. I  p

**Gtr. II  let ring - 4 H H H H

let ring ----- sl. H

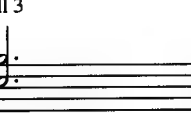
**Clean tone. H H H H

***Gtr. II indicated to left of slashes in TAB.

8/10 6 6 7 9 5 6/10 7 8 10 8 9 5 1/6 5 6 5 8

C5 N.C.(F5) (G5)

R is for RAPE me. M is for MURDER me. A is for ANSWERING all of my prayers.

Fill 3  (end Fill 3)

8 10 7 8 10 8 10 8 9

H

w/Fill 3
C5

N.C.(F5)

N is for KNOWING your loverman's going to be the answer to all of yours.

Gtr. II

let ring - 4 let ring ----- 4 let ring ----- 4 sl. H

8 6 8 6 7 5 3 3 1 6 3 5 3 6 3 5 1 6 5 6 5 8

sl. H

Chorus
w/Rhy. Fig. 2 (8 times) and Riff A (2 times)

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! Till the bit - ter end, ah, while the

w/Riff B (6 times)

Cm F5/C G5/C Cm F5/C G5/C

em - pi - res burn down, for - ev - er and ev - er and ev - er, ev - er, a - men. I'm your

Cm F5/C G5/C Cm F5/C G5/C

lov - er - man. Oh, so help me, ba - by. So

Cm F5/C G5/C Cm F5/C G5/C

help me, ba - by. 'Cause I am what I am what I am what I am what I

w/Fill 4

Cm

Gtr. II

am. I'm your lov - er - man. There's a

Riff B (Gtr. I)

dist. tone w/wah & sustainer
trem. pick

Fill 4 (Gtr. I)

(Gtr. I out)

dist. tone w/wah & sustainer

8 10 8

2nd Verse
w/Rhy. Fig. 1 (7 times)

C5

Fm/C

Gm/C

dev - il crawl - in' a - long your floor. (How much long - er?) There's a

Gtr. II

p

C5

Fm/C

Gm/C

dev - il crawl - in' a - long your floor. (How much long - er?) With a

H P

C5

Fm/C

Gm/C

trem - bling heart, — he's com - in' through your — door. (How much long - er?) With his

C5

Fm/C

Gm/C

strain - ing sex — and his jump - ing paw. — (How much long - er?) Ooh. — There's a

pp P H P P H P H P

C5 Fm/C Gm/C

dev - il crawl - in' a - long your floor.— (How much long - er?) And he's

C5 Fm/C Gm/C

old and he's stu - pid and he's hun - gry and he's sore and he's blind and he's lame and he's dirt - y and he's poor. Give me

C5 Fm/C Gm/C

more, give me more, give me more, give me more, give me more. (How much long - er?) There's a

(Whispered:)

N.C.(C5)

dev - il crawl - in' a - long your floor.

mf w/dist. *p* (dist. off) *P*

Chorus
w/Rhy. Fig. 2 and Riff A (both 8 times)

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! Ha, ha. And here I stand, ah, for -

Cm F5/C G5/C Cm F5/C G5/C

ev - er, a - men. 'Cause I am what I am what I am what I am. Hey. For -

Cm F5/C G5/C Cm F5/C G5/C

give me, ba - by, my hands are tied, ah, and I

Cm F5/C G5/C Cm F5/C G5/C

got no choice, - no, no, - no, no, - I got no choice, - no choice at all.

Interlude
Cmsus2

N.C.(F5) (G5)

(Spoken:) I'll say it again. L is for LOVE, baby. O is for OH yes, I do.

Fdbk. (15ma) (Gtr. I out) **Fill 5 (Gtr. II)

Gtr. I let ring

H P H P H P H P H P H P H P H P H P H P H P

p clean tone

* 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fdbk. pitch: Db

*Gtr. I to left of slash in TAB.

**Substitute 1/2 rest for beats 1 & 2 when Fill 5 is recalled.

(C5) (F5) (G5)

V is for VIRTUE, so I ain't gonna hurt you. E is for EVEN if you want me to.

(Gtr. II) 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 (end Fill 5)

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Gtr. I

mp w/light dist. & wah as filter

10 10 7 8 10 8 10

*Play w/rhythmic variations
ad lib when recalled.

C5 w/Fill 5 N.C.(F5) (G5)

R is for RENDER unto me, baby. M is for that which is MINE. And

Gtr. I

(dist. & wah off)

(C5) (C5) (G5)

A is for ANY old how, darlin'. And N is for ANY old time.

Chorus
w/Rhy. Fig. 2 and Riff A (both 8 times)

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! Yeah, — yeah, yeah, — I got the mas - ter plan, — yeah, to

Cm F5/C G5/C Cm F5/C G5/C

take off your — dress, — yeah, and be your man, — be your — man, hey. —

Cm F5/C G5/C Cm F5/C G5/C

Seize the throne. — Ha, ha. Seize the man - tle. —

Cm F5/C G5/C Cm F5/C G5/C

Seize that crown. — Yeah. 'Cause I am what I am what I am what I am. Yes, I

Cm (Gtr. II out)

Gtr. II trem. pick

N.C.(C5)

am. I'm your lov-er-man, There's a

Gtr. I

3rd Verse N.C.(C5) (Fm/C) (Gm/C)

dev-il lay-ing by your side. (How much long-er?) There's a

mp clean tone w/*wah w/slide

*Keep pedal open (toe up) till otherwise indicated.

C5 (Fm/C) (Gm/C)

dev-il lay-ing by your side. (How much long-er?) You might

p

(C5) (Fm/C) (Gm/C)

think he's a-sleep, but take a look in his eyes. (How much long-er?) And he

(C5) (Fm/C) (Gm/C)

wants you, dar - lin', to be his bride.— (How much long - er?) Yeah, there's a

(C5) (Fm/C) (Gm/C)

dev - il lay - ing by your side.— (How much long - er?)

(C5) (Band tacet)

*Close wah pedal (toe down).

Chorus
w/Rhy. Fig. 2 (12 times)
Cm F5/C G5/C w/Riff C (11 times) F5/C G5/C

Lov - er - man! Lov - er - man!

Riff C (Gtr. I) sl. sl.

f dist. tone w/wah & sustainer
trem. pick
w/o slide sl. sl.

Cm F5/C G5/C Cm F5/C G5/C

Lov - er - man! _____ I'll be your lov - er - man _____ till the

Cm F5/C G5/C Cm F5/C G5/C

end of time, _____ ah, till the em - pires burn _____ down, _____ ah, for -

Cm F5/C G5/C Cm F5/C G5/C

ev - er, a - men. _____ I'll be your lov - er - man. _____ I'll be your

Cm F5/C G5/C Cm F5/C G5/C

lov - er - man. _____ I'm your lov - er - man. _____ I'm your

Cm F5/C G5/C Cm F5/C G5/C

lov - er - man. _____ Yeah, I'm your lov - er - man, _____ I'm your

Outro
*w/random fdbk. (Gtr. I)
Cm

lov - er - man, _____ lov - er - man. _____ I'm your

Gtr. II trem. pick let ring ----

Gtr. II **

Gtr. III *p* clean tone w/reverb

*Gtr. I plays 1st note of Riff C and allows it to randomly feed back, gradually fading out over next 4 1/4 bars.

**w/vol. knob (next 2 bars)

N.C.(C5)

lov - er - man. _____ I'm your lov - er - man. _____ I'm your

mp < < < < 3 3

(Gtr. II out) Gtr. III

lov - er - man. _____ Yeah, I'm your lov - er - man, _____ Yes, I'm your

(F5) (G5) (C5)

lov - er - man, _____ lov - er - man, _____ lov - er - man, _____

sl.

(F5) (G5) (C5) (F5) (G5)

lov - er - man, _____ for - ev - er, a - men.

(C5) (F5) (G5) (C5)

(Whispered:) Lov - er - man. Lov - er - man. (How much long - er?)

Gtr. III

*Gtr. I

p *rit.* *H P*

*Clean tone w/wah (pedal open); w/slide

*Gtr. I to left of slashes in TAB.

Mercyful Fate

Featuring "Evil," "Curse Of The Pharaohs," "Satan's Fall," "Into The Coven," and "A Corpse Without Soul"

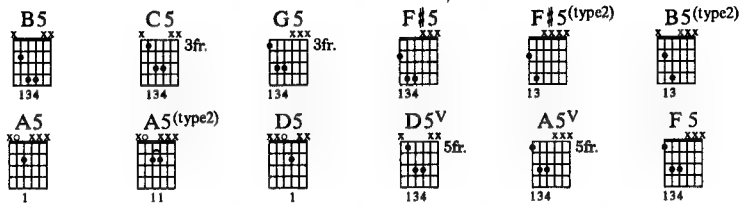
Music by Hank Shermann
Lyrics by King Diamond

Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

"Satan's Fall"

Moderate Rock ♩ = 148



Intro

N.C.(E5) (F#5) (E5) (F#5) (E5) (F#5) (G5)

Gtr. I Rhy. Fig. I

f *sl.* *dist. tone* P.M. P.M. P.M. P.M.

Gtr. III

Full Full Full Full P Full P Full P 1 1/2

dist. tone Full Full Full Full P Full P Full P 1 1/2

Gtrs. I & II (end Rhy. Fig. 1)

P.M. P.M. P.M. P.M.

w/Rhy. Fig. 1 (Gtrs. I & II)

N.C.(E5) (F#5) (E5) (F#5) (E5) (F#5) (G5)

(Gtr. III) p

1/2 Full 1/2 Full 1/2 Full

P 1/2 Full 1/2 Full 1/2 Full

Verse
w/Rhy. Fig. 1 (2 times) (Gtrs. I & II)
N.C.(E5)(F#5) (E5)(F#5)

(E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5

They're walk - ing by the night, the

Full P sl. (Gtr. III out)

Full P sl.

(E5) (F#5) (G5) (E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5

moon has fro - zen blue. Long black coats a shel - ter for the rain, their load must get through.

N.C.(E5) (F#5) (E5) (F#5) (E5) (F#5) (G5) (E5) (F#5) (E5) (F#5)

Now bats are leav - ing their trees, they're join - ing the call. Sev - en sa - tan - ic hell preach - ers

(E5) (F#5) B5 A5 B5 C5 G5 (end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtrs. I & II)

head - ing for the hall, bring - ing the blood of a new - born child.

w/Rhy. Fig. 1 (last 2 bars only) N.C.(E5) (F#5) (E5) (F#5) (E5) (F#5) B5 A5 w/Rhy. Fig. 2 B5 C5 G5

Yeah, ah. Got to suc - ceed, if not it's

Freely F#5 Gtr. II

Sa - tan's fall.

Gtr. I

sl. sl.

—

(Gtr. II out)

Handwritten musical notation on a five-line staff. The notation includes notes with stems and beams, and some notes are marked with the number 5. The staff is divided into three measures by vertical bar lines.

The second system of musical notation for 'The Rose Tree' consists of two staves. The upper staff contains the melody, and the lower staff contains the bass line. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. It then moves to a half note D5, followed by quarter notes E5, D5, and C5. The melody continues with a quarter note B4, followed by quarter notes A4, G4, and F4. It then moves to a half note E4, followed by quarter notes D4, C4, and B3. The melody concludes with a quarter note A3, followed by quarter notes G3, F3, and E3. The bass line begins with a quarter note G3, followed by quarter notes F3, E3, and D3. It then moves to a half note C3, followed by quarter notes B2, A2, and G2. The bass line continues with a quarter note F2, followed by quarter notes E2, D2, and C2. It then moves to a half note B1, followed by quarter notes A1, G1, and F1. The bass line concludes with a quarter note E1, followed by quarter notes D1, C1, and B0.

[illegible]

The musical notation for the guitar solo is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The solo starts with a series of eighth notes: F#4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#11, G11, A11, B11, C#12, D12, E12, F#13, G13, A13, B13, C#14, D14, E14, F#15, G15, A15, B15, C#16, D16, E16, F#17, G17, A17, B17, C#18, D18, E18, F#19, G19, A19, B19, C#20, D20, E20, F#21, G21, A21, B21, C#22, D22, E22, F#23, G23, A23, B23, C#24, D24, E24, F#25, G25, A25, B25, C#26, D26, E26, F#27, G27, A27, B27, C#28, D28, E28, F#29, G29, A29, B29, C#30, D30, E30, F#31, G31, A31, B31, C#32, D32, E32, F#33, G33, A33, B33, C#34, D34, E34, F#35, G35, A35, B35, C#36, D36, E36, F#37, G37, A37, B37, C#38, D38, E38, F#39, G39, A39, B39, C#40, D40, E40, F#41, G41, A41, B41, C#42, D42, E42, F#43, G43, A43, B43, C#44, D44, E44, F#45, G45, A45, B45, C#46, D46, E46, F#47, G47, A47, B47, C#48, D48, E48, F#49, G49, A49, B49, C#50, D50, E50, F#51, G51, A51, B51, C#52, D52, E52, F#53, G53, A53, B53, C#54, D54, E54, F#55, G55, A55, B55, C#56, D56, E56, F#57, G57, A57, B57, C#58, D58, E58, F#59, G59, A59, B59, C#60, D60, E60, F#61, G61, A61, B61, C#62, D62, E62, F#63, G63, A63, B63, C#64, D64, E64, F#65, G65, A65, B65, C#66, D66, E66, F#67, G67, A67, B67, C#68, D68, E68, F#69, G69, A69, B69, C#70, D70, E70, F#71, G71, A71, B71, C#72, D72, E72, F#73, G73, A73, B73, C#74, D74, E74, F#75, G75, A75, B75, C#76, D76, E76, F#77, G77, A77, B77, C#78, D78, E78, F#79, G79, A79, B79, C#80, D80, E80, F#81, G81, A81, B81, C#82, D82, E82, F#83, G83, A83, B83, C#84, D84, E84, F#85, G85, A85, B85, C#86, D86, E86, F#87, G87, A87, B87, C#88, D88, E88, F#89, G89, A89, B89, C#90, D90, E90, F#91, G91, A91, B91, C#92, D92, E92, F#93, G93, A93, B93, C#94, D94, E94, F#95, G95, A95, B95, C#96, D96, E96, F#97, G97, A97, B97, C#98, D98, E98, F#99, G99, A99, B99, C#100, D100, E100, F#101, G101, A101, B101, C#102, D102, E102, F#103, G103, A103, B103, C#104, D104, E104, F#105, G105, A105, B105, C#106, D106, E106, F#107, G107, A107, B107, C#108, D108, E108, F#109, G109, A109, B109, C#110, D110, E110, F#111, G111, A111, B111, C#112, D112, E112, F#113, G113, A113, B113, C#114, D114, E114, F#115, G115, A115, B115, C#116, D116, E116, F#117, G117, A117, B117, C#118, D118, E118, F#119, G119, A119, B119, C#120, D120, E120, F#121, G121, A121, B121, C#122, D122, E122, F#123, G123, A123, B123, C#124, D124, E124, F#125, G125, A125, B125, C#126, D126, E126, F#127, G127, A127, B127, C#128, D128, E128, F#129, G129, A129, B129, C#130, D130, E130, F#131, G131, A131, B131, C#132, D132, E132, F#133, G133, A133, B133, C#134, D134, E134, F#135, G135, A135, B135, C#136, D136, E136, F#137, G137, A137, B137, C#138, D138, E138, F#139, G139, A139, B139, C#140, D140, E140, F#141, G141, A141, B141, C#142, D142, E142, F#143, G143, A143, B143, C#144, D144, E144, F#145, G145, A145, B145, C#146, D146, E146, F#147, G147, A147, B147, C#148, D148, E148, F#149, G149, A149, B149, C#150, D150, E150, F#151, G151, A151, B151, C#152, D152, E152, F#153, G153, A153, B153, C#154, D154, E154, F#155, G155, A155, B155, C#156, D156, E156, F#157, G157, A157, B157, C#158, D158, E158, F#159, G159, A159, B159, C#160, D160, E160, F#161, G161, A161, B161, C#162, D162, E162, F#163, G163, A163, B163, C#164, D164, E164, F#165, G165, A165, B165, C#166, D166, E166, F#167, G167, A167, B167, C#168, D168, E168, F#169, G169, A169, B169, C#170, D170, E170, F#171, G171, A171, B171, C#172, D172, E172, F#173, G173, A173, B173, C#174, D174, E174, F#175, G175, A175, B175, C#176, D176, E176, F#177, G177, A177, B177, C#178, D178, E178, F#179, G179, A179, B179, C#180, D180, E180, F#181, G181, A181, B181, C#182, D182, E182, F#183, G183, A183, B183, C#184, D184, E184, F#185, G185, A185, B185, C#186, D186, E186, F#187, G187, A187, B187, C#188, D188, E188, F#189, G189, A189, B189, C#190, D190, E190, F#191, G191, A191, B191, C#192, D192, E192, F#193, G193, A193, B193, C#194, D194, E194, F#195, G195, A195, B195, C#196, D196, E196, F#197, G197, A197, B197, C#198, D198, E198, F#199, G199, A199, B199, C#200, D200, E200, F#201, G201, A201, B201, C#202, D202, E202, F#203, G203, A203, B203, C#204, D204, E204, F#205, G205, A205, B205, C#206, D206, E206, F#207, G207, A207, B207, C#208, D208, E208, F#209, G209, A209, B209, C#210, D210, E210, F#211, G211, A211, B211, C#212, D212, E212, F#213, G213, A213, B213, C#214, D214, E214, F#215, G215, A215, B215, C#216, D216, E216, F#217, G217, A217, B217, C#218, D218, E218, F#219, G219, A219, B219, C#220, D220, E220, F#221, G221, A221, B221, C#222, D222, E222, F#223, G223, A223, B223, C#224, D224, E224, F#225, G225, A225, B225, C#226, D226, E226, F#227, G227, A227, B227, C#228, D228, E228, F#229, G229, A229, B229, C#230, D230, E230, F#231, G231, A231, B231, C#232, D232, E232, F#233, G233, A233, B233, C#234, D234, E234, F#235, G235, A235, B235, C#236, D236, E236, F#237, G237, A237, B237, C#23

[illegible][illegible]

w/Rhy. Fig. 3
N.C. (F#5)

N.C. F#5 A5 F#5

8va

Gtr. III

1st Verse
w/Rhy. Fig. 3 (1 1/4 times)
N.C. F#5

E5

N.C. F#5 A5

Way out in E - gypt in the val - ley of kings,

F#5

E5

where the

A.H. pitches: F# F# G P C#

N.C. F#5

N.C. F#5 A5

F#5

mum - mi - fied phar - aohs pre - tend dead in their sleep, a -

(Gtr. III out)

N.C. F#5 G#5

A5

B5 C#5 B5



Rhy. Fill 1A (Gtr. II)

Rhy. Fig. 4A



Rhy. Fill 1 (Gtr. I)

Rhy. Fig. 4



C#5

N.C. F#5 N.C.



(end Rhy. Fig. 4A)



(end Rhy. Fig. 4)



Chorus

F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5 F#5 N.C. F#5 A5 D5 C#5

Or you been hit by the curse— of the

*Rhy. Fig. 5 (Gtrs. I & II)

P.M. P.M. P.M. P.M. P.M.

*Composite arrangement of both gtrs.

D5 C#5 E5 A5 F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5

phar - aohs. Yes, you been hit,

(end Rhy. Fig. 5)

P.M. P.M. P.M.

F#5 N.C. F#5 A5 D5 C#5 E5 D#5 E5

and the curse— is on you. Hit me.

Gtr. II

P.M. P.M. sl. sl.

Gtr. I

P.M. P.M. sl. sl.

F#5 G5 A5 F#5 B5 A5 E5 F#5 G5 A5

Rhy. Fig. 6A

Rhy. Fig. 6

1. F#5 B5 A5 E5 2. F#5 B5 A5

(end Rhy. Fig. 6A)

(end Rhy. Fig. 6)

Double time feel
Guitar solo

C#5
Gtr. III

B5

(end Rhy. Fig. 7)

*Rhy. Fig. 7 (Gtrs. I & II)

*Composite arrangement of both gtrs.

C#5

B5 C#5

P.M. ---

P P P P

w/Rhy. Figs. 6 & 6A (both 1¾ times)

The musical notation for the guitar solo in "The Sound of Silence" is presented on two staves. The top staff uses a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, chord names are indicated: w/Rhy. Fill 2, B5, E5, F#5, G5, and A5. A wavy line labeled "trem. bar" spans across the staves. Fingerings are indicated by numbers 1-4. Dynamics like "Full" and "P" (piano) are marked. A 1/4 note is indicated. A 3 1/2 measure rest is shown. A half note (H) is marked. The notation is a transcription of the original score, showing the melodic and harmonic structure of the solo.

[illegible]

****Bar at normal position.**

Rhy. Fill 2 (Gtrs. I & II)

0 0 0 0 0 0 0 4 4 x x 0

4 4 4 4 4 4 2 2 x 0

The musical score consists of two staves. The top staff is a single melodic line in treble clef, key of D major (two sharps). It begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. There are grace notes (marked 'H' and 'P') above the first three notes. The next measure contains a triplet of eighth notes: A4, B4, and C#5. This is followed by a quarter note D5, which has a wavy line above it indicating vibrato. The next measure is a half note E5, also with a wavy line. The following measure is a half note F#5, with a wavy line. The next measure is a half note G5, with a wavy line. The final measure is a half note A5, with a wavy line. The bottom staff is a fretboard diagram for the same notes. It shows fingerings: 14 for D4, 16 for E4, 14 for F#4, 14 for G4, 15 for A4, 15 for B4, 17 for C#5, 17 for D5, 17 for E5, 17 for F#5, 17 for G5, and 14 for A5. The diagram also includes a trill for the final A5 note, indicated by a wavy line and the text 'trem. pick'.

(Cont. on lower staff)

[illegible]

N.C. F#5

E5 N.C. F#5 N.C. F#5 A5

just de - stroy - ing your fu - ture, mak - in' it all shad -

loco

Full

sl.

Full

sl.

16 14 14 17 (17) (17) 16

sl.

sl.

F#5 w/Rhy. Fills 1 & 1A N.C. F#5 G#5 A5 w/Rhy. Figs. 4 & 4A

y. _____ yeah. _____ Don't touch, nev -

17 17 17 17 17 17 17 14 14 14 16 14 14 14 14 14 14 10 (16) 6 6 6 7

sl. sl.

B5 C#5 B5 C#5 N.C. F#5 N.C.

er ev - er steal, — un - less you're in for the kill. — (In for the (Gtr. III out)

sl. sl. sl.

9 7 9 11 9 11 11 11 11 13 13 13 13 13 11 11 11 11 11

sl.

Chorus
w/Rhy. Fig. 5 (2 times)

F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5 F#5 N.C. F#5 A5 D5 C#5 D5 C#5 E5 A5



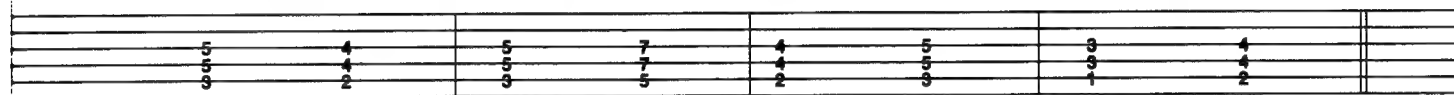
kill.) Or you'll be hit by the curse— of the phar - aohs.

F#5 N.C. F#5 A5 C5 B5 C5 B5 A5 E5 F#5 N.C. F#5 A5 D5 C#5 D5 C#5 E5 A5



Yes, you'll be hit, and the curse— is on you.

C5 B5 C5 D5 B5 C5 Bb5 B5
Gtrs. I & II (Gtr. II cont. in slashes)



"A Corpse Without Soul"

Faster $\text{♩} = 196$

Triplet feel ($\text{♩} = \text{♩}^3$)

A5 (type2)

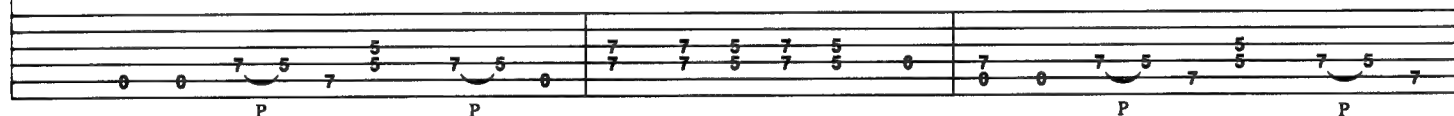
Gtr. II $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ (Gtr. II out) D5 C5 D5 C5 N.C. C5 N.C.

Rhy. Fig. 8 (Gtr. I)



P.M.----1

P.M.----1

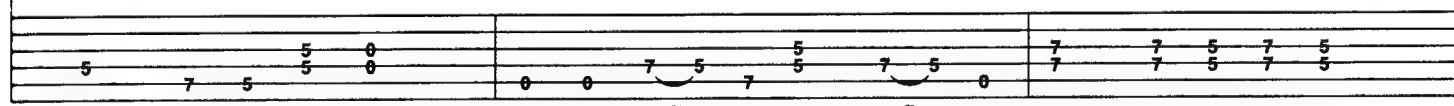


C5 G5 N.C. C5 N.C. D5 C5 D5 C5

(end Rhy. Fig. 8)



P.M.----1

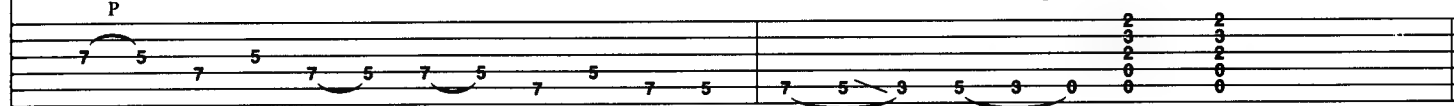
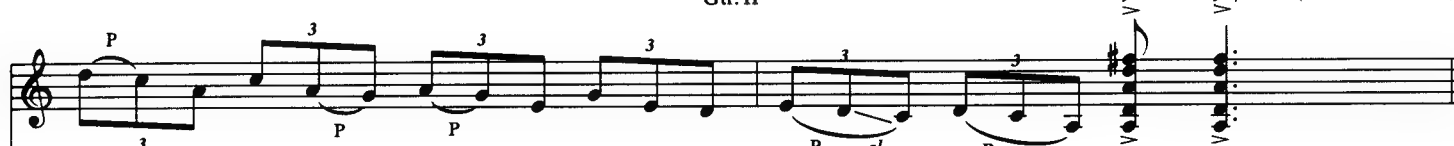


N.C.

Gtr. II =

D5^v

(cont. in notation)



w/Rhy. Fig. 8

N.C.

C5 N.C.

*D5/A

C/AD/A C/A

N.C.

C5 N.C.

C5 G5

Rhy. Fig. 8A (Gtr. II)

(end Rhy. Fig. 8A)

1st Verse

N.C.

C/A N.C.

C/A N.C.

C5 G5

Rhy. Fig. 9A (Gtr. II)

(end Rhy. Fig. 9A)

Rhy. Fig. 9 (Gtr. I)

(end Rhy. Fig. 9)

w/Rhy. Figs 9 & 9A (both 3 times)

N.C.

C/A N.C.

C/A

N.C.

C5 G5

N.C.

C/A N.C.

C/A N.C.

C5 G5

N.C.

C/A N.C.

C/A N.C.

C5 G5

D5V B5 (type2) C5

Gtr. II

He took it out on me.

Gtr. I

7 7 5 4 4 4 5 5 8

sl. P.M. -----

D5V ⑤ open A P.M.

sl. P P.M. -----

7 7 5 7 5 7 10 10 12 12 12 12

sl. P P P

w/Rhy. Fig. 8A C5 G5 C5 N.C.

N.C. C5 N.C.

sl. steady gliss. P.M. -----

3 3 3 3 3

P P P P P

7 5 5 5 0 7 5 7 5 5 7 5 0

P P P P P

D5/A C5/A D5/A C5/A N.C. C5 N.C. C5 G5

3 3

P P

P.M. -----

7 7 5 7 5 6 7 0 7 5 7 5 5 7 5 5 5

P P P

N.C. C/A N.C.

D5^v B5 (type2) C5 N.C.

Gtr. II    (cont. in notation) 

Freely
A5 (type2)

Gtr. II \diamond

trem. pick

Gtr. III *sl.*

The musical score for guitar parts II and III is written on a single staff. The time signature is 2/4. The key signature changes from one flat to two sharps (A major). Part II, labeled 'Gtr. II' with a diamond symbol, has a tremolo pick attack indicated by 'trem. pick' and a diamond symbol. Part III, labeled 'Gtr. III' with a diamond symbol, has a slide attack indicated by 'sl.' and a diamond symbol. The score includes a key signature change from one flat to two sharps (A major) and a time signature change from 2/4 to 4/4.

"Into The Coven"
Moderately ♩ = 144

Straight eighths feel (♩ = ♩)

(Gtr. II out) N.C. C5 G/A F/A C5 D5

H

(14) 12 14 13 14 13 12 (12)

1/4

P.M. --- 1 P.M. --- 1 P.M. P.M. --- 1 P.M. --- 1 P.M. P.M. --- 1 P.M. P.M. --- 1

7 0 0 0 7 0 0 0 5 7 5 7 7 0 0 0 5 5 4 5 4 5 0 0 5 0 5 0 5 7 7 5

N.C.(A5) C5 G/A F/A C5 D5 (Gtr. III out)

(Gtr. III) sl. tr. sl. vib. w/bar. sl. tr. vib. w/bar. sl.

13 (13) 17 15 (17) (15) (15) (15)

Gtrs. I & II 1/4 Gtr. I sl. Gtrs. I & II

P.M. --- 1 P.M. --- 1 P.M. P.M. --- 1 P.M. --- 1 P.M. P.M. --- 1 P.M. P.M. --- 1

7 0 0 0 7 0 0 0 5 7 5 7 7 0 0 0 5 5 4 5 4 5 0 0 5 0 5 0 5 7 7 5

*Gtr. I to right of slash in TAB.

Half time feel

N.C.(A5)

*C5/A G/A

F/A

C5

D5

Rhy. Fig. 10 (Gtrs. I & II)

1/4

P.M. --- 1 P.M. --- 1 P.M. P.M. --- 1 P.M. --- 1 P.M. P.M. --- 1 P.M. P.M. --- 1

7 0 0 0 7 0 0 0 5 7 5 7 7 0 0 0 5 5 4 5 4 5 0 0 5 0 5 0 5 7 7 5

*A played by bass only.

N.C.(A5) C5/A G/A F/A C5 D5 (end Rhy. Fig. 10)

1/4

Gtr. I

Gtrs. I & II

sl.

P.M.----1 P.M.----1 1/4 P.M. P.M.----1 P.M.----1 P.M.----1 P.M.----1 P.M.----1 P.M.----1

7 7 5 7 7 7 5 4 4 4 4 4 4 5 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

18 7 7 5 7 5 7 8 8 18 7 7 5 7 5 7 8 9 18

8 5 5 9 5 9 5 6 6 8 5 5 9 5 8 5 6 7 8

sl.

1st, 2nd Verses
w/Rhy. Fig. 10
2nd time w/Fill 1

N.C.(A5) C5/A G/A F/A C5 D5

1. Howl_____ like a wolf_____ and a witch_____ will o - pen the door.____
dress_____ till you're na - ked_____ and put on_____ this_____ white coat.____

N.C.(A5) C5/A G/A F/A C5 D5

Fol - low_____ me,_____ yeah,_____ and meet_____ our high cen - ter of the ring.____
Take this white cross_____ and go_____ to the cen - ter of the ring.____

Chorus

G5 F#5 G5 F#5

Yeah,_____ come, come

Gtrs. I & II

P.M.-----1 sl. P.M.-----1

5 2 2 2 2 2 2 2 2 2 2 2 5 5 2 2 2 2 2 2 2 2

sl.

Fill 1 (Gtr. III) (Gtr. III out)

P

P.M.-----1

7 5 7

P

N.C.

E5

G5 F#5

G5

in - to my cov - en, — yeah, —

P.M. -----

To Coda

Guitar solo
w/Rhy. Fig. 10
N.C.(A5)

and be - come Lu - ci - fer's child. —

sl. P.M. -----

Gtr. III
sl. H

sl. P.M.

sl. H

C5/A G/A F/A C5 D5 N.C.(A5)

1/4 1/4

A.H. (8va)

A.H.

1/2

sl.

sl.

*Push stg. into pickup polepiece w/pick.

C5/A G/A F/A C5 D5 N.C.(A5)

D.S. al Coda

C5/A G/A F/A C5 D5

2. Un -

(cont. in Fill 1)

1/2 Full

Full

A.H. (15ma)

Full

P

1/2 Full

Full

A.H.

Full

P

sl.

A.H. pitch: A

(end half time feel)

Coda

A5

N.C.

A5

E5

C5

G5

F#5

Lu - ci - fer's child.---

P.M.

P.M.

"Evil"

E5

G5

E5

G5

E5

D

Em

D

Em

G5

E5

G5

Gtr. II

sl.

sl.

Gtr. I

Rhy. Fig. 11

sl.

sl.

sl.

sl.

sl.

P.M. -----|

sl.

sl.

sl.

sl.

sl.

E5

G5

D

Em

D

E5

G5

E5

G5

E5

G5

D5

E5

D5

E5

P.M. -----|

(end Rhy. Fig. 11)

sl.

sl.

sl.

sl.

P.M. -----|

P.M. -----|

sl.

sl.

sl.

sl.

G5 E5 G5 E5 G5 D5 E5 D5 B5

sl. sl. sl. P.M. -----|

sl. sl. sl. P.M. -----|

sl. sl. sl. P.M. -----|

1st Verse

D5 B5

I was born in the cem - e - ter - y un - der the sign of the

Gtrs. I & II

P.M. -----| P.M. -----|

2 2 2 2 2 2 2 2 2 0 2 5 4 2 2 2 2 2 2 2

D5 G5 D5

moon, raised from my grave by the dead..

P.M. -----| P.M. -----|

2 2 2 2 2 0 2 5 5 3 3 3 3 3 3 3 3 3 3 0 2 5

B5 D5 B5

And I was made a mer -

P.M. ----- P.M. -----

4 2 2 2 2 2 2 2 2 2 2 0 2 7 4 2 2 2 2 2 2 2

D5 B5 D5

ce - nar - y in the le - gions of hell.

P.M. ----- P.M. -----

2 2 2 2 2 0 2 7 4 2 2 2 2 2 2 2 2 2 2 2 0 2 7

G5 D5 B5 A5 G5

Now, I'm king of pain, I'm in - sa a - anc.

P.M. ----- P.M. -----

5 3 3 3 3 3 3 3 3 3 3 0 2 7 4 2 2 2 2 2 0 5

Guitar solo
w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

F#5 N.C. E5 G5 E5 G5

Yeah.

*Gtr. III Full P Full P Full P Full P Full

Gtr. III P Full P Full P Full P Full

Gtrs. I & II Full P Full P Full P Full P Full

12 15 12 14 12 15 12 14 12 15 12 14 12 15 12 14

*w/wah as filter.

The musical score for "The Wind" by John Cage is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are labels for specific notes: E5, G5, D5, E5, D5, E5, G5, E5, and G5. The score also includes a section labeled "Gtr. III" and a section labeled "rake ----". The bottom staff includes a section labeled "15 15" and a section labeled "12 15 12 10 10 12 11 12 11 14 11 12 11 12 10 12". The score is written in a style that is characteristic of John Cage's experimental music, with a focus on the physical act of playing the instrument.

Rhy. Fig. 11A (Gtr. I)

*Bend both stgs. w/ring finger.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes and rests. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' (sforzando). The piece concludes with a double bar line.

w/Rhy. Fill 3
E5

G5 D5 E5 D5 F#5

Pre-chorus

D5 C5

You know _____

A.H. (15ma)
Full

(Gtr. III out)

A.H. pitches: E

G

(end Rhy. Fig. 11A) *Rhy. Fig. 12 (Gtrs. I & II)

*Composite arrangement of both gtrs.

B5 A5

my on - ly pleas - ure _____ is to hear you

Gtrs. I & II

P.M. -----

P.M. -----

Rhy. Fill 3 (Gtr. II)

P.M. -----

B5 C5 C#5 D5 D#5 E5

cry. _____

(end Rhy. Fig. 12)

P.M. -----

Chorus

w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

I'd love to hear you cry. _____

w/Rhy. Fig. 11A

G5 E5 G5 E5 G5 D5 E5 D5 E5 G5 E5 G5 E5 G5 D5 E5 D5 F#5

I'd love to see you die. _____

w/Rhy. Fill 3

Pre-chorus

w/Rhy. Fig. 12

D5 C5

And I'll be the first to watch your

B5 A5 B5 C5 C#5

fu - ner - al. And I'll be the last to leave. _____

Chorus/Guitar solo

w/Rhy. Fig. 11 (Gtr. I: 2 times; Gtr. II: 3½ times)

D5 D#5 E5 G5 E5 G5 E5 G5 D5 E5 D5 E5

I'd love to hear you cry. _____

Gtr. III

*w/wah trem. pick grad. bend Full

14 14 (14) 14 12 14 14 12 12 12

*o = pedal open (toe up)
+ = pedal closed (toe down)

A5 C5 G5 A5 G5 A5 C5 A5 C5 A5 C5 G5 A5 G5 A5

(cont. in slashes)

Bridge

Gtrs. I & II A5^V G5 A5^V D5^V C5 G5 E F5 C5 A5^V G5 A5^V D5^V C5 G5 F5 A5^V

*P.M. -----

(Gtr. III) (Gtr. III out)

And when you're down— be - yond— the ground,——

*P.M. refers to Gtr. I only (till double bar.)

G5 A5^V D5^V C5 G5 E F5 C5 A5^V G5 A5^V D5^V C5 G5 E F5 C5

P.M. -----

I'll dig up— your bod - y a - gain— and make love— to shame.——

A5^V G5 A5^V D5^V C5 G5 E F5 C5 A5^V G5 A5^V D5^V C5 G5 F5 A5^V

P.M. -----

Woh, la - dy, cry— and say— good - bye.——

(Good - bye.)—
(cont. in notation)

G5 A5^V D5^V C5 G5 E F5 C5 A5^V G5 A5^V D5^V C5 G5 E F5 C5

P.M. -----

Oh, la - dy, cry— and say— good - bye.——

F5 G5 C5 G5 A5 *D5 C Bb5

Yeah! You've got - ta say good - bye...

Rhy. Fig. 13A (Gtr. II)

Harm. - 7 (8va)

Harm. - 7

Rhy. Fig. 13 (Gtr. I)

P.M. P.M.

*Chord is implied

w/Rhy. Figs. 13 & 13A

D5 C5 F5 G5 C5 G5 A5 D5 C Bb5 D5 C5

Yeah!— 'Cause I will eat your mind._____

(end Rhy. Fig. 13A)

(end Rhy. Fig. 13)

Guitar solo
w/Rhy. Figs. 13 & 13A (both 3/4 times)

F5 G5 C5 G5 A5

D5

C

Bb5

Gtr. III Full Full Full

w/wah as filter Full Full Full

P Full H P

12 12 12 12 10 9 10 10 9 12 9 12 10 9 10 9 12 10 10 11

D5 C5

F5

G5

C5

G5

A5

H P Full Full Full Full

sl. sl. H P Full Full Full Full

13 11 10 10 10 (10) 12 10 10 11 10 11 10 12 10 13 13 13 13 13

D5

C

Bb5

D5

C5

F5

G5

C5

G5

Full H Full sl. sl. sl. sl. sl.

Full H Full sl. sl. sl. sl. sl.

13 11 10 12 10 10 12 10 12 10 (10) 13 14 14 13 14 14 13

A5

D5

C

Bb5

D5

C5

sl. sl. sl. Full P Full P H P

sl. sl. sl. Full P Full P H P

13 13 12 13 13 10 10 13 10 13 10 10 13 13 11 10 10 11 10 12 13

F5

G5

C5

G5

A5

D5

C

Bb5

1/2 Full P Full H P

1/2 Full P Full H P

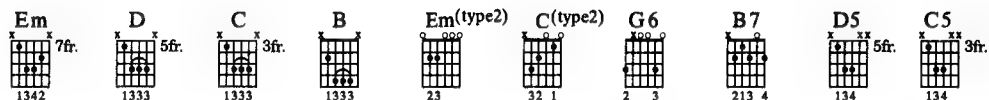
10 13 10 12 10 12 10 12 12 10 12 10 10 12 12 10 9 10 9 10 9 12

Astronomy

Words and Music by
Samuel Pearlman, Albert Bouchard
and Joseph Bouchard

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderately slow Rock ♩ = 86
(Hi-hat)

Intro

N.C.

Gtr. I

fade in

p
fade in
clean tone w/chorus

let ring

Em

Gtr. I

(Gtr. I out)

Gtr. II

*Rhy. Fig. 1

mp
clean tone
let ring

*Play all rhy. figs. w/slight variations ad lib
when repeated or recalled (throughout).

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(Gtr. II)

P H P H

(end Rhy. Fig. 1)

Verse:

Em

D

C

B

Gtr. III

clean tone

1. Clock strikes twelve and moon - drops burst—

out at you— from their

2. 3. See additional lyrics

(end Rhy. Fig. 2)

Rhy. Fig. 2

let ring

Em (type 2)

Em

D

hid - ing place.—

Like ac - id and oi - l on a mad - man's face, his

C B Em (type 2)

rea - sons tend to fly a - way. Like

C (type 2) G6 C (type 2) B7

less - er birds on the four winds, yeah, like sil - ver scrapes in May. And

w/Rhy. Fig. 2 Em D C B

now the sands be - come a crust and most of you have

1. w/Rhy. Fig. 1 Em (type 2)

gone a - way. Oh yeah, gone a - way.

2. w/Rhy. Fig. 1 (1st 2 bars only) Em (type 2) (Gtr. III out)

2. Ah, come, bar. then came me. Mm, yeah.

***Include repeat on D.S.**

The musical score is written for guitar and consists of four staves. The first staff contains two measures of music. The first measure is marked with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a chord labeled 'Em(type 2)' with a 'P' (Palm Mute) marking, followed by a half note (H) and a slur. The second measure is marked with a 'D' chord and a 'sl.' (slide) marking. The second staff contains two measures of music. The first measure is marked with a 'P' (Palm Mute) and a 'H' (Half note) marking, followed by a slur. The second measure is marked with a 'sl.' (slide) marking. The third staff contains two measures of music. The first measure is marked with a 'P' (Palm Mute) marking. The second measure is marked with a 'P' (Palm Mute) marking. The fourth staff contains two measures of music. The first measure is marked with a 'P' (Palm Mute) marking. The second measure is marked with a 'P' (Palm Mute) marking. The score includes various musical notations such as chords, slurs, and fingerings.

The musical score is for the piece "To Coda" by John Williams. It is written for guitar and piano. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff uses a treble clef and a key signature of one sharp (F#). The piano staff uses a bass clef. The tempo is marked "Allegretto" and the time signature is 2/4. The score begins with a guitar solo in the first measure, marked with a "P" (Piano) and a "H" (Harmonics) instruction. The piano part enters in the second measure with a "P" instruction. The guitar part continues with a "sl." (slide) instruction and a wavy line indicating a slide. The piano part continues with a "P" instruction. The guitar part continues with a "P" instruction and a "H" instruction. The piano part continues with a "P" instruction. The score ends with a "To Coda" instruction and a diamond symbol.

(Gtr. II out)

Em

C

Yeah. Hey!

Fill 1

Rhy. Fig. 4

Fill 1A

Rhy. Fig. 4A

[illegible]

Bridge
w/Rhy. Figs 4 & 4A (both 4 times)

Em C D Dsus2 E5

Four winds at the Four Winds Bar, two doors locked and win - dows barred.

Em C D Dsus2 E5

One door there to take you in, the oth - er one just mir - rors it.

Em C D Dsus2 E5

Hey! Hey! Yeah.

Em C D Dsus2 E5

Hey! Yeah. Hey! Ooh.

Bridge
w/Rhy. Figs 4 & 4A (both 3½ times)

Em C D Dsus2 E5

Hell - ish glare and in - fer - ence, the oth - er one's a du - pli - cate. The

Em C D Dsus2 E5

Em - ly flux, e - ter - nal light, or the light that nev - er warms. Yes, the

Em C D Dsus2 E5

light that nev - er, nev - er warms. Yes, the

Em C D5 C5 D5 C5

Gtrs. IV & V

light that nev - er, nev - er warms, (cont in notation)

D5 C5 D5 C5 D5 C5 D5 C5

nev - er warms, nev - er warms.

N.C.(E5)

8va -----

Gtr. V P *loco* P *sl.*

P 19 17 20 17 20 17

P 7 10 7 10 7 (7) *sl.*

Gtr. IV P *sl.* 1/2 *sl.* P *sl.* H 1/2

P *sl.* 1/2

7 (7) 10 14 12 14 12 14 *sl.* P *sl.* H 1/2

Em (Gtr. V out)

mf

let ring -----

P 2 0 0 0 0

(Gtr. IV out)

*Pick near bridge.

w/Rhy. Fig. 1

Em

D.S. (take 2nd ending) al Coda

Gtr. III { } { } { }

3. The

D Dsus2 E5 Em C D Dsus2 E5 (Gtr. IV out)

sl. sl. sl. H H sl.

12 12 10 12 10 10 9 9 11 12 12 14 14 12 12 12 12 12 12 14 (14)

H sl.

Bridge
w/Rhy. Figs. 4 & 4A (both 3 times)

Em C D Dsus2 E5

Call me Des - di - no - va, e - ter - nal - light. These

Em C D Dsus2 E5

grave - ly digs of mine will sure - ly prove a sight. Hey, and

Em C D Dsus2 E5

don't for - get my dog, fixed and con - se - quent.

Interlude

*N.C.(Em)

(C)

(Em)

(C/G)

Gtr. VI

15 13 15 17 12 14

Gtr. IV

12 8 10 10 12 9 11

*Chords implied by gtr. and bass (next 10 bars only).

(Em/B) (C/G) (Em) H

12 12 14 12 12-10

H H

sl. sl. Fdbk. (8va) Fdbk.

12 5 4 9 (9)

12 12 13 15 17 14 15

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

3 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

(9) (9)

Double time feel
Chorus/Outro solo

E5 D5

As - tron - o - my,

8va

Full Full Full Full Full

Full Full Full Full Full

17 14 15 17 19 17 15 18 15 18 15 18 14 17 14 17

Harm.--- (8va) sl.

Harm.---

Rhy. Fig. 5 (Gtrs. IV & V)

P.M. P.M. P.M.---

2 2 2 7 7 X X
2 2 2 7 7 X X
0 0 0 5 5 X X

sl. sl.

C5 D5 E5 D5

As - tron - o - my, (As- tron - o - my.)

8va

H P H P P Full Full Full Full Full

15 19 15 15 19 15 19 15 19 15 17 15 17 15 15 18 15 18 15 18 14 17 14 17

C5 D5 E5 D5

a star. a star.)

8va

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

12 15 12 15 12 15 14 17 14 17 15 18 15 18 15 18 17 20 17 20

C5 D5 E5 D5

Yeah. As - tron - o - my,

8va

Full Full Full Full Full Full Full Full Full Full Full Full Full Full Full

19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22

C5 D5 E5 D5

a star.

8va

Full Full Full Full Full Full Full Full

Full

P H P P P H

5

19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 22 19 20 22 20 19 19 20 19 20 19 20 19 17 15 17 15 14 17 14

This system contains the first two lines of guitar tablature. The top staff shows a melodic line with a long sustain over the first measure. The second staff contains a series of eighth-note patterns, mostly marked 'Full' (full bends) and some marked with 'P' (pull-off) and 'H' (hammer-on). The bottom staff shows the corresponding fret numbers, with a sequence of 19s and 22s for the first line, followed by a descending sequence of 22, 19, 20, 22, 20, 19, 19, 20, 19, 20, 19, 17, 15, 17, 15, 14, 17, 14 for the second line.

C5 D5 E5 D5

8va

1 1/2 1 1/2 1 1/2 P H

loco

1 1/2

17 15 16 15 17 17 15 17 15 16 12 12 12 14 14 14 12 12 12 12 12

This system contains the third and fourth lines of guitar tablature. The top staff continues the melodic line with half-bend (1 1/2) and pull-off/hammer-on (P H) techniques. The second staff features a 'loco' section with a series of eighth-note patterns. The bottom staff shows the fret numbers, including a sequence of 17, 15, 16, 15, 17, 17, 15, 17, 15, 16, followed by a sequence of 12s and 14s.

C5 D5 E5 D5

Begin fade

Full P Full Full Full Full

3

P.M. -----

Full P Full Full Full Full

12 14 12 14 14 14 14 12 12 14 14 12 14 12 15 12 12 14 12 14 14 14 14 14 14

This system contains the fifth and sixth lines of guitar tablature. The top staff shows a melodic line with a 'Full' bend and a triplet of eighth notes marked 'P' (pull-off). The second staff continues with 'Full' bends and a triplet of eighth notes. The bottom staff shows the fret numbers, including a sequence of 12s and 14s, and a triplet of 12s.

C5 D5 E5 D5

As - tron - o - my.

sl. sl.

3 6 6 6

sl. sl.

12 14 12 14 16 15 16 14 12 14 14 14 12 14 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14

This system contains the seventh and eighth lines of guitar tablature. The top staff shows a melodic line with slides ('sl.') and a triplet of eighth notes marked '3'. The second staff continues with slides and a triplet of eighth notes. The bottom staff shows the fret numbers, including a sequence of 12s and 14s, and a triplet of 12s.

C5

D5

E5

D5

Additional Lyrics

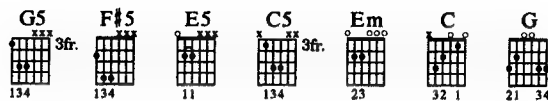
2. Ah, come, Susie dear, let's take a walk
Just out there upon the beach.
I know you'll soon be married
And you'll want to know where winds come from.
Well, it's never said at all
On the map that Carrie reads
Behind the clock back there, you know,
At the Four Winds Bar. Mm, yeah. (*To Interlude I*)
3. The clock strikes twelve and moondrops burst
Out at you from their hiding place.
Miss Carrie nurse and Susie dear
Would find themselves at Four Winds Bar.
It's the nexus of the crisis
And the origin of storms,
Just the place to hopelessly encounter time,
And then came me. (*To Interlude I*)

Whiskey In A Jar

Words and Music by
Philip Parris Lynott, Brian Michael Downey
and Eric Bell

Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D



Moderate Rock ♩ = 136

Intro

Gtr. I *f* *dist. tone* G5 F#5 E5 G5

*Rhy. Fig. 1

Gtr. II

sl. *H H* *sl.*

*dist. tone w/**octaver*

sl. *H H* *sl.*

*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

**Doubles an octave lower (throughout).

F#5 E5

sl. *H H* *sl.* *Full* *sl.* *H H*

sl. *H H* *sl.* *Full* *sl.* *H H*

sl. *H H* *sl.* *Full* *sl.* *H H*

G5

sl. *H H* *sl.* *H H*

sl. *H H* *sl.* *H H*

sl. *H H* *sl.* *H H*

1st Verse

(end Rhy. Fig. 1)

G5

E5

Rhy.
Fig. 2

*Gtrs.
I & II

As I was go - in' o - ver the

sl.

sl. (octaver off)

*For next 14 bars, Gtr. II plays slashes w/slight variations ad lib.

Cork and Ker - ry moun - tains, I saw Cap - tain Far -

C5

rell, and his mon - ey he — was count - in'. I

G5

(end Rhy. Fig. 2)

first pro - duced — my pis - tol and then pro - duced — my ra -

F#5 E5

pier. I said, "Stand — and de - liv -

C5

er, woh, or the dev - il, he — may take —

G5

(Gtr. II cont. in notation)

Gtr. I  7  F#5

Interlude
w/Rhy. Fig. 1

E5

G5

ya."

Gtr. II

sl.

H H

3

w/octaver

P.M.

sl.

H H

sl.




G5

F#5

Yeah.

sl.

H H

3

Full

sl.

Full

sl.




E5

G5

Full

Full

Full

Full

H P


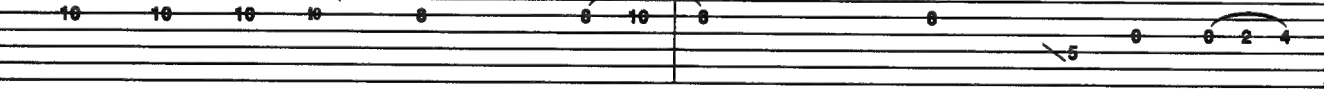
sl.

3

H H

H H

sl.

I


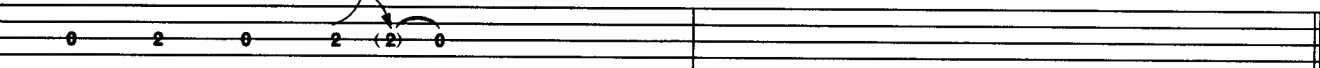
1/2

P

1/2

P

(octaver off)

2nd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)
G5

took all of his mon - ey, and it was a pret - ty pen -

ny. I took all of his mon - ey, yeah, and I

w/Rhy. Fig. 2 (1st 7 bars only)

brought it home to Mol - ly. She swore - ore that she'd love -

me; no, nev - er would she leave me.

But the dev - il take that wom - an, yeah, for you know she tricked me eas -

Chorus

D

Dsus4

D

y. Mush - a rain dum - a doo dum - a da.

Rhy. Fill 1 (Gtr. II)

Rhy. Fig. 3A

sl.

sl.

Rhy. Fill 1 (Gtr. I)

Rhy. Fig. 3

sl.

sl.

C

Whack for my dad - dy - o. ——— Whack for my dad -

Harm. ———

Harm. ———

let ring ———

G5

F#5

dy - o. ——— There's whis - key in the jar - o.

(end Rhy. Fig. 3A)

sl.

sl.

sl.

w/octaver

sl.

(end Rhy. Fig. 3)

Interlude
w/Rhy. Fig. 1

E5
Gtr. II

3rd Verse
w/Rhy. Fig. 2 (Gtrs. I & II)

G5

E5

C5

tak - in' Mol - ly with me, but I nev - er knew the dan -

Musical score for "Molly and the Dan". The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes a capo 5 (G5) and features slurs, slurs (sl.), and plectrums (P). The lyrics are: "tak - in' Mol - ly with me, but I nev - er knew the dan -".

[illegible]

— walked Cap - tain Far - rell. — I jumped up, — fired my pis -

G5 w/Rhy. Fills 1 & 1A
 tols, and I shot him with— both bar - rels, yeah.— Mush - a
 sl. P H P
 sl. P H P
 9 8 8 9 7 7 7 9 7 7 9

Chorus
w/Rhy. Figs. 3 & 3A

D

Dsus4

D

C

rain dum - a doo dum - a da, — yeah, yeah. — Whack for my dad -

dy - o. — Whack for my dad - dy - o. — There's

whis - key in the jar - o. —

Guitar solo
E5
F#5 Gtr. I

(Gtr. III out) Gtr. II

G5 F#5

Yeah - eah, whis - key. Yo, whis -

sl. sl. H P H sl. sl.

12 12 12 7 8 8 10 7 8 7 10 7 10 8 7 8 10 7 8 10 12 10

E5 C5

key.

H Full sl. sl.

3 3 3 3

H rake Full sl. sl.

10 12 12 10 12 14 12 10 12 10 12 12 10 12 7 5 8 6 5

C5

P 1/2 1/2 1/2 1/2 sl. sl.

3

P 1/2 1/2 1/2 1/2 sl.

7 5 8 6 5 7 5 4 7 8

(4)

sl.

w/Rhy. Fig. 2 (Gtr. I)

The image shows a musical score for 'The Rake's Progress' by Benjamin Britten. It consists of three systems of music. The first system features a vocal line (treble clef, key of D major) with a melody that includes slurs, a triplet of eighth notes, and a 'rake' instruction. Below the vocal line is a piano line (treble and bass clefs) with fingerings (5, 7, 5, 9, 7, 10) and a 'rake' instruction. The second system continues the vocal melody with slurs and a 'rake' instruction. The piano line below it features chords and articulation marks, with 'Full' instructions indicating when to play. The third system continues the vocal melody with slurs and a 'rake' instruction. The piano line below it features chords and articulation marks, with 'Full' instructions indicating when to play.

FIS

Woh, _____ yeah, _____ yeah, _____ ho, _____ yo.

8va

sl. sl. H H P H P

Gtr. II loco

Gtr. III

sl. sl. H H

8 9 9 9 9 12 12 14 12 12 14 15 17 15 17 15 17 15 15 15

7 7 7 9 11 9 10 12

sl. H H

E5

*Gtr. II to left of slashes in TAB.

yeah..

(Gtrs. II & III out)

Em C

mf clean tone w/amp. tremolo

some men like the fowl in'. And some men like to hear,

Detailed description: This image shows a musical score for guitar. It features two staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with a chord marked 'Em' and a dynamic marking '*mf* clean tone w/amp. tremolo'. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'some men like the fowl in' are written below the first staff. The second staff continues the melody with a chord marked 'C' and the lyrics 'And some men like to hear,'. The notation includes various musical symbols such as stems, beams, and slurs.

— to hear the can - non - ball a - roar - in'. But

me, I like sleep - in', 'spe - ci'lly in my Mol - ly's cham -

*Gtr. II

mf
clean tone

7 7 7 7 | 6 x 7 7 7 7 7 | 7 9 9 9

5 5 5 5 | 4 x 5 5 5 5 5 | 5 7 7 7

sl. sl. sl.

Gtr. I

sl.

let ring

*Octaver off

The image shows a musical score for the song "I Am in Prison" by The Beatles. It includes a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "ber. But here I am in pris - on, here I". The guitar line is in treble clef and includes a capo (C) at the first fret. It features a melodic line with slurs and a bass line with fret numbers (7, 9, 5, 3, 2) and slurs. The guitar part includes a double bar line and a repeat sign. The lyrics "let ring-" are written below the guitar line.

G

am with a ball — and chain, — yeah. — Mush - a

sl. *w/dist.*

sl.

let ring ————— *(dist. on)*
(tremolo off)

Chorus
w/Rhy. Fig. 3
w/Rhy. Fig. 3A (1st 7 bars only)

D Dsus4 D C

rain dum - a doo dum a da, — yeah, yeah. — Whack for my dad - dy - o. —

G5

Whack for — my dad - dy - o. — There's whis - key in the jar -

Interlude
w/Rhy. Fig. 1

F#5 E5 G5

o, — yeah.

Gtr. II *sl.* *H H* *3* *sl.* *H H* *3* *sl.* *H H* *3*

Gtr. III *sl.* **w/octaver* *sl.* *H H* *3* *sl.* *H H* *3*

sl. *H H* *sl.* *H H* *sl.* *H H*

sl. **Gtr. II only* *sl.* *sl.* *sl.*

F#5 E5

Whis - key in the jar - o,

Full Full

sl. sl. sl. H H 3 H H 3 H H

sl. Full Full sl. H H

8 9 11 7 9 12 12 12 7 7 7 9 11 8 9 11 7 9 12

sl. sl. H H sl.

G5

yeah. Mush - a

sl. 1/2 P H H 3 H H 3 H H

sl. H H P P (Gtr. III out)

PM. PM.---4

12 12 5 0 0 2 4 0 0 2 0 2 2 0 0 0 0 0 0 0 2 4

sl. H H P

G5 1.2.3. 4.

rain dum - a doo dum - a da. Mush - a Hey.

3 H P P H H 3 H P P H P H

PM.---4 H P P PM.---4 H H rit. PM.---4 H P P H P H

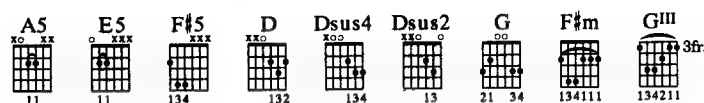
3 0 2 2 4 2 0 0 2 0 2 4 3 0 4 2 4 2 0 0 2 4 2 4 0

PM.---4 PM.---4 rit. PM.---4 PM.---4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Tuesday's Gone

Words and Music by
Allen Collins and Ronnie Van Zant



Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

A5
*Rhy. Fig. 1
(**Gtr. I)

A5

mp

Gtr. II (dobro)

E5

Intro

Slowly, in 1 ♩. = 50

(Vocal:) One, two, three. One, two, three.

**Gtr. IV

*Rhy. Fig. 1A

*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

**Acous.

*P.M.-----

*Omit P.M. when rhy. fig. is recalled (throughout).

F#5 D Dsus4 D Dsus2

sl. sl. H H H

A5 E5

Full Full sl. sl.

w/Rhy. Fills 1 & 1A Dsus2 w/Fill 1A Fill 1

H H

1st Verse w/Rhy. Fig. 1 (Gtrs. I & III) A5 w/Rhy. Fig. 1A E5

1. Train roll on,

Rhy. Fill 2 (end Rhy. Fill 2)

H H

Fill 1A (Gtr. III)

H H

F#5 D Dsus2 D Dsus2

on down the line. Won't you

A5 E5

please take me far, far a - way?

w/Rhy. Fills 1 & 1A Dsus2 w/Fills 1 & 1A

Yeah.

w/Rhy. Fig. 1 and Rhy. Fill 2 A5 w/Rhy. Fig. 1A E5

Now I feel the wind blow

F#5 D Dsus4 D Dsus2

out - side my door. Lord, I'm,

A5 E5

I'm leav - in' my won - an at

w/Rhy. Fills 1 (Gtr. I) & 1A Dsus2 w/Fill 1A w/Bkgd. voc. ad lib.

home. Oh, yeah.

Rhy. Fill 1B (Gtr. IV) (end Rhy. Fill 1B)

let ring

Rhy. Fig. 2
(Gtrs.
I & III)

Chorus
A5

G

Tues - day's gone with the

Rhy. Fig. 2A

D

Deus4 D

wind. Yeah. (end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

let ring sl.

Rhy. Fig. 3
A5

E5

(end Rhy. Fig. 3)

My ba - by's gone, gone with the

Rhy. Fig. 3A

(end Rhy. Fig. 3A)

let ring sl.

w/Rhy. Fills 1 (Gtr. I) & 1A

Dsus2

w/Fill 1A

wind. Long gone.

let ring

1/2 1/2 1/2

Guitar solo II

w/Rhy. Fig. 1 (Gtrs. I & III)

A5

Full 1/2 E5 hold bend P

Full 1/2 P

F#5

D

Dsus4

D

Dsus2

sl. sl. sl. H H H

sl. sl. sl. H H

A5

E5

Full Full P sl. sl. sl.

Full Full P sl. sl. sl.

w/Rhy. Figs. 1 & 1A

Dsus2

w/Fill 1A

H H H H

2nd, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & III)
w/Rhy. Fill 2

2nd time w/Bkgd. Voc. Fill 1
A5

w/Rhy. Fig. 1A
E5

F#5



2. And I don't know
3. See additional lyrics



where I'm go - in'.



just want to be

left a - lone,



(Oh,

yeah.

yeah, yeah,

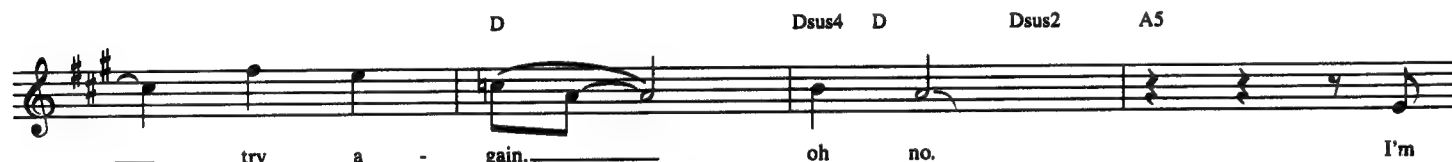
yeah, yeah.)

When



this train ends,

well, I'll



try a - gain,

oh no.

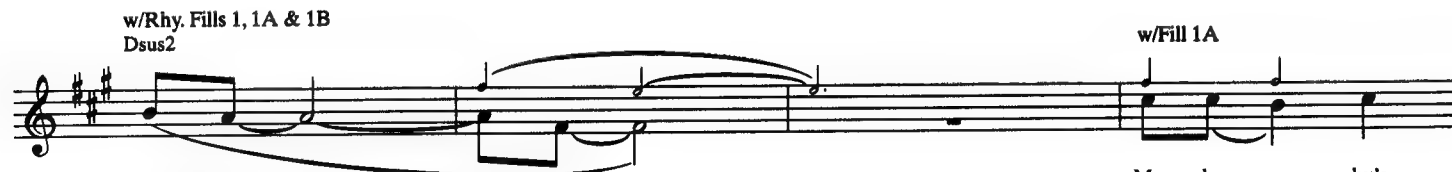
I'm



leav - in' my

wom - an

at



home.

(Oh,

My ba - by's

oh, yeah,

Chorus

w/Rhy. Fig. 2 (3 times)

1st & 2nd times w/Rhy. Fig. 2A (3 times)

3rd time w/Rhy. Fig. 2A (2 times)

A5



gone.

Tues - day's

gone

with the

yeah.)

*2nd time, lead & bkgd. vocals tacet during this bar. 2nd & 3rd times, Chorus is sung w/slight variations ad lib.

D Dsus4 D

wind. _____ Oh, yeah. _____

A5 G

— Tues - day's gone, long gone.) with the
(Tues - day's gone, long gone.)

D Dsus4 D

wind. _____ Yeah, _____

3rd time w/Rhy. Fig. 2A (1st 6 bars only)
A5 G

yeah. Tues - day's gone, gone with the
(Tues - day's gone, gone with the)

To Coda II
D Dsus4 D

wind. _____ Yeah. _____
wind.) _____

w/Rhy. Figs. 3 & 3A
A5 E5

— My ba - by's gone with the

w/Rhy. Fills 1 & 1A
Dsus2 To Coda I
w/Fill 1A (Gtrs. III & IV)

blow _____ (Train Train roll roll

Harmonica solo
w/Rhy. Fig. 1 (Gtrs. I & III) and Rhy. Fill 2
A5 w/Rhy. Fig. 1A
E5
*Bkgd. Voc. Fill 1 -----
on. (Spoken:) John Popper.
on.)
(Sing 1st time only)
*Refers to cue note only.

on. (Spoken:) John Popper.
on.)
(Sing 1st time only)
*Refers to cue note only.

F#5 D Dsus4 D Dsus2

A5 E5

1.

Gtrs. I, F#m GIII
III & IV

2.

Gtrs. I, F#m GIII
II & IV

D.S. al Coda I

Coda I

w/Fill 1A
(w/last bar of Rhy. Fill 1)

D.S.S. al Coda II

Train roll

Full

Full

Coda II

(w/last 2 bars of Rhy. Fig. 2)

Dsus4 D

Gtr. IV

sl.

sl.

w/Rhy. Fig. 3

A5 E5

My ba - by's gone

sl.

3 3 3

sl.

let ring

w/Rhy. Fill 1 & 1A

Dsus2

with the wind. Train

let ring

1 0 2 2 2

Interlude

2nd time Gtr. IV substitute Fill 2

Substitute voc. ad lib on repeats

w/Fill 1A

*Rhy. Fig. 4
(Gtrs. I & III)

A5

E5

roll (Train) roll on. on.

let ring

2 3 5 2

*Play w/ variations ad lib on repeats.

Fill 2 (Gtr. IV)

Fill 2 (Gtr. IV)

10 (10)

2nd time Gtr. III substitute Fill 3

3rd time Gtr. IV substitute Fill 4

1.

D

Train roll on...

let ring

sl.

3

sl.

11 10 12

(end Rhy. Fig. 4) 2.

3.

Right on... Train roll on...

Full

hold bend

Full

12 12

2 2 0 3

P

sl.

3

3

sl.

11 10 10 10 10

Fill 3 (Gtr. III)

sl.

H

H

7 5 7 7 5 7 7 5 7

sl.

Fill 4 (Gtr. III)

sl.

Full

3

3

3

3

sl.

5 5 6 5 6 5

7 5 7 5 7 7 9 6

sl.

4.

Dsus4 D Dsus2 Dsus4 D

(Train)

roll Full

sl. sl. *

hold bend

Full

*Gtr. IV plays w/triplet feel (♩-♩♩) till otherwise indicated.

Guitar solo III
w/Rhy. Fig. 4 (6 times)

w/voc. ad lib (next 41 bars)

A5 E5

on.)

Full

Full

Full

Full

D

1/2 P

1/2 P

Full 1 1/2

1/2 P

Full 1 1/2

The piano part is written on two staves. The upper staff uses a treble clef and a key signature of two sharps (F# and C#). It features triplet eighth notes, a quarter note, and a half note. The lower staff uses a bass clef and contains mostly whole and half notes. Performance markings include 'H' for harmonic, 'Full' and 'P' for dynamics, and 'sl.' for a slur.

A5

E5

let ring -----

sl. 10 10 10

*Bend both stgs. w/ring finger.

Full

A5

sl.

Full

10 10 10 10 10 10 10 (10) 11 10 12 11

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a lower octave line indicated by a brace. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system continues the melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The key signature changes to one flat (Bb) for the final two measures: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system includes fingerings (6, 7, 5, 5, 7, 7, 10, 10, 8, 10, 8, 10) and dynamics (sl., P, Full) for the piano accompaniment.

The diagram shows two staves representing guitar strings. The top staff is for the E5 note (high E) and the bottom staff is for the D note (D4). The E5 staff shows a sequence of notes: E5 (fret 1), F#5 (fret 2), G#5 (fret 3), and A5 (fret 4). The D4 staff shows a sequence of notes: D4 (open), E4 (fret 1), F#4 (fret 2), G#4 (fret 3), and A4 (fret 4). The notes are connected by a wavy line, indicating a continuous sound or a specific playing technique. The diagram is labeled 'E5' and 'D' at the top.

w/Rhy. Fill 1 (1st bar only) (4 times)
(Gtrs. II & IV)

Esus4 E D

Ride on, train.

Gtr. III

mp

Lord, I can't

H P

sl.

w/Rhy. Fig. 4 (1st 4 bars only) (Gtr. II)

A5

E5

change, no.

Gtr. III

(Gtr. III out) Gtr. IV

Gtr. IV

mp *sl.* *grad. bend* Full (12)

sl.

Dsus2 Dsus4 D Dsus2

I can't change.

Gtr. II

let ring grad. rit.

Freely

Dsus4 D

A

Ride on, train.

Gtr. IV

Gtr. II

rit.

sl.

(Gtr. IV out) Gtr. I

trem. pick

Gtr. III

rit.

sl.

sl.

sl.

*Straight eighths feel

** Gtr. II to right of slashes in TAB.

(Gtr. I out) Gtr. II

w/voices

let ring

sl.

sl.

sl.

sl.

Additional Lyrics

3. Train roll on, many miles from my home.
 See, I'm ridin' my blues, babe, blues away. Yeah.
 Well, Tuesday, you see, oh, she had to be free.
 But somehow I've got to, to carry on.
 My baby's gone. (To Chorus)

The More I See

Words and Music by
Kelvin Morris, Roy Wainwright,
Garry Moloney and Peter Purtill

Tune down 1½ steps:

⑥=C# ③=E
⑤=F# ②=G#
④=B ①=C#



Fast Rock ♩ = 192

Intro (Drums) *N.C.(Bb5) (Bass & Drums) (A5) (G5) 1.2.3. (E5) (Bb5)

*Chords implied by bass (next 23 bars only).

4. (E5) (Bb5) (A5) (G5) (E5) Harm. (Bb5)

**Gtr. I

f P.M. ----- dist. tone w/delay

P.M. ----- Harm.

**Two gtrs. arr. for one (next 13 bars only).

(A5) (G5) (E5) (Bb5) (A5) (G5)

grad. bend

Full Fdbk- (8va) 3

Full Fdbk- *

Fdbk pitches: C#

*Don't pick. With one of gtr.'s vol. knobs set to zero, flick toggle switch to "on" position in rhythm indicated.

(E5) (Bb5) (A5) (G5) (E5) (Bb5)

grad. release

let ring

15 12 15 12

E

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)

Full

grad. bend

Fdbk. (8va)

Harm. (8va)

15 (15) (15) (15) (15) (15) (15) (15)

Fdbk. pitch: A

*Flick toggle switch as before.

2.3 2.6 3

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) (B♭5)

Harm. (8va)

P.M.

P.M.

0 0 0 0 0 0 0 0 4 4 5

(A5) (G5) (E5) (B♭5) (A5) (G5) (E5) B♭5

Harm.

sl.

(delay off)

Harm.

P.M.

2.6 2.6 3 4

sl.

1.2.3. 4.

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 N.C. B♭5

1. From

Rhy. Fig. 1 (end Rhy. Fig. 1)

P.M.

P.M.

7 8 7 8 7 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*2nd time, Gtr. II begins doubling Gtr. I at beat 4½.

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

where I stand I see
where I stand I see

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5

pain, hate, suf - fer - ing and mis - er - y. vio - lence and war. Hey, ah. oh.

Chorus N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

1st time w/Rhy. Fig. 2 (3 times)
2nd time w/Rhy. Fig. 2 (2½ times)

The more I see. (The more I see.)

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

P.M. P.M.

1. N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

Gtr. I substitute Rhy. Fill 1

the less, the less I be - lieve. Yeah..

w/Rhy. Fig. 1 (4 times)

A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5

the less, the less I be - lieve..

2. N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5 N.C. A5

2. From less, the less I be - lieve..

Rhy. Fill 1 (Gtr. I)

Harm. (8va) Harm. (8va)
P.M. Harm. P.M. Harm.

Interlude
Bb5

N.C.

Yeah, _____

ah.

Gtr. II

P.M. -----

P.M. -----

sl.

Gtr. I

Rhy. Fig. 3

P.M. -----

P.M. -----

E5

Full

Full

Full

Full

Full

w/Rhy. Fig. 3 (2½ times)
Bb5

hold bends

Full

Full

Full

Full

Full

P.M. -----

(end Rhy. Fig. 3)

P.M. -----

E5
8va

Full

sl.

grad. bend

Full

sl.

15 15 15 15 15 15 15 15 15 15 15 15 (15) 15

12 12

sl.

Bb5
loco

P.M.

sl.

grad. bend

15 15 15 15 15 15 15 15

12 12

sl.

Full

Full

sl.

Bb5

Full

Full

sl.

P.M.

15 15 (15) (15)

12 12

sl.

E5

Gtr. I

sl.

sl.

sl.

(cont. in notation)

Bb5

trem. pick

13 12

(13) (12)

16 17

A5 Bb5 A5 Bb5 A5 G5 N.C.

Gtrs. I & II

P.M.

Play 4 times

Bb5

7 8 7 8 7 5

0 0 0 0 0 0 0 0

Chorus
w/Rhy. Fig. 2 (3½ times)

N.C. A5 N.C. B♭5 N.C. A5 N.C. B♭5

The more I see, (The more I see.)

N.C. A5 N.C. B♭5 N.C. A5

ah, the less, the less I be - lieve, -

N.C. *(B♭5) (A5) (G5) (E5) (B♭5)

The more I see, (The more I see.)

Gtr. II

The more I see, (The more I see.)

Gtr. I

The more I see, (The more I see.)

Gtr. I

The more I see, (The more I see.)

*Chords implied by bass (next 19 bars only).

(A5) (G5) (E5) (B♭5) (A5) (G5)

I be - lieve.

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

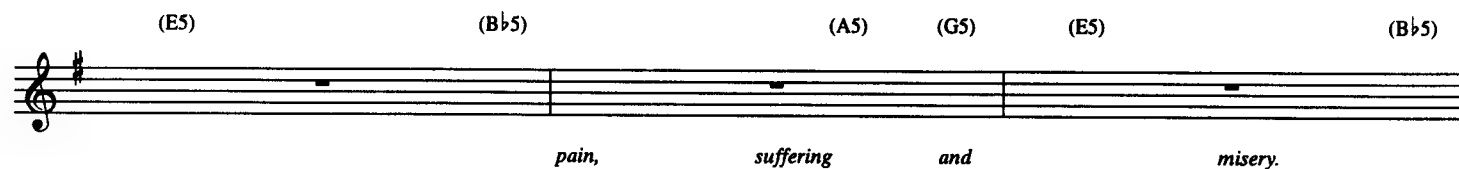
I be - lieve.

(Spoken:) From

Interlude

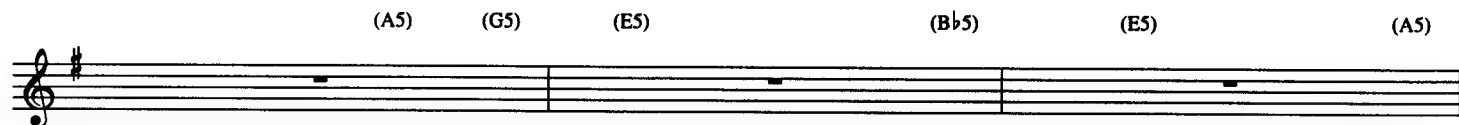
where I stand I see

(E5) (B♭5) (A5) (G5) (E5) (B♭5)

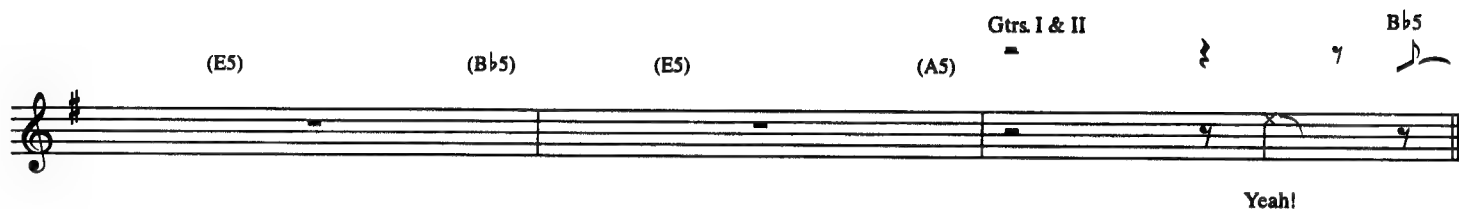


pain, suffering and misery.

(A5) (G5) (E5) (B♭5) (E5) (A5)



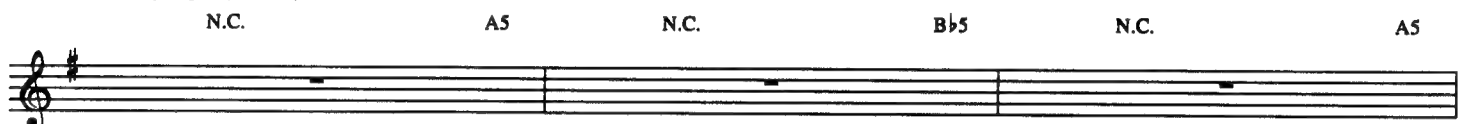
(E5) (B♭5) (E5) (A5) Gtrs. I & II B♭5



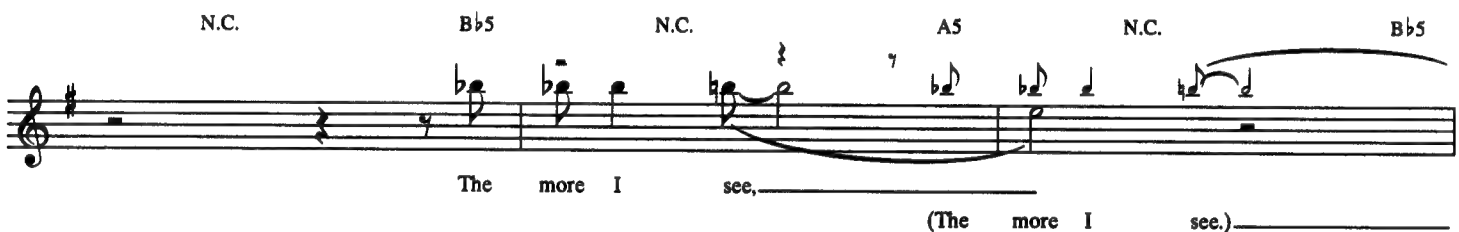
Yeah!

Chorus
w/Rhy. Fig. 2 (5 times)

N.C. A5 N.C. B♭5 N.C. A5



N.C. B♭5 N.C. A5 N.C. B♭5



The more I see, (The more I see.)

N.C. A5 N.C. B♭5 N.C. A5



no, the less, the less I be - lieve.

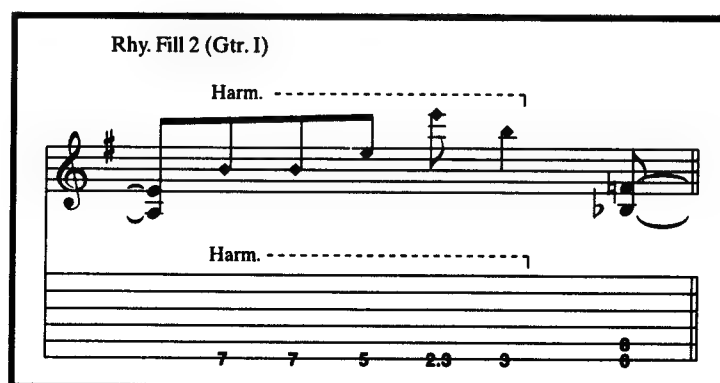
Gtr. I substitute Rhy. Fill 2

Outro
w/Rhy. Fig. 1 (2 times)

N.C. B♭5 A5 B♭5 A5 B♭5 A5 G5 N.C. B♭5



Rhy. Fill 2 (Gtr. I)



Harm. -----

Harm. -----

7 7 5 2 3 3

w/Rhy. Fig. 1 (5 times)

A5 Bb5 A5 Bb5 A5 G5 N.C. Bb5 A5 Bb5 A5 Bb5 A5 G5

Ah. The more I see,——

*Sing w/slight variations ad lib on repeats.

1.- 4. N.C. Bb5 5. N.C. Bb5

the the

Freely

A5 Bb5 A5 Bb5 A5 G5

less, the less I be - lieve.——

Gtrs. I & II

*Vib. refers to Gtr. I only.

(Drum fill) E5 Gtr. I (Gtr. I out) (Gtr. II out) (Band tacet)

(Gtr. I cont in slashes)

sl. sl.

(approx. 19 sec.)

sl. sl.

N.C.
8va

N.C.
8va

162

First system of musical notation. The guitar staff (top) features a melodic line with a slur over a triplet of eighth notes, marked "Full" and "P". The bass staff (bottom) shows a corresponding line with a slur over a triplet of eighth notes, marked "Full" and "P". The guitar staff has a "sl." (slide) marking over a quarter note. The bass staff has a "sl." marking over a quarter note. The system concludes with a "H" (hammer-on) marking over a quarter note in the guitar staff.

Second system of musical notation. The guitar staff (top) includes a "pick scrape" instruction. The bass staff (bottom) features a "pick scrape" instruction. The guitar staff has a "sl." marking over a quarter note. The bass staff has a "sl." marking over a quarter note. The system concludes with a "H" (hammer-on) marking over a quarter note in the guitar staff.

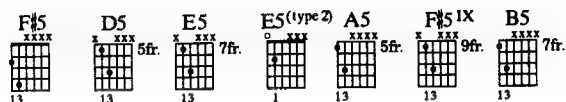
Third system of musical notation. The guitar staff (top) features a melodic line with a slur over a triplet of eighth notes, marked "Full" and "P". The bass staff (bottom) shows a corresponding line with a slur over a triplet of eighth notes, marked "Full" and "P". The guitar staff has a "sl." marking over a quarter note. The bass staff has a "sl." marking over a quarter note. The system concludes with a "H" (hammer-on) marking over a quarter note in the guitar staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music, each featuring a sixteenth-note triplet (indicated by a '6' below the notes) and a half note. The notes are G4, A4, B4, and C5. Above the first two notes of each triplet, there are markings 'Full' and 'P' with arrows pointing to them. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music, each featuring a sixteenth-note triplet (indicated by a '6' below the notes) and a half note. The notes are G3, F3, E3, and D3. Above the first two notes of each triplet, there are markings 'Full' and 'P' with arrows pointing to them. The final measure of the second system contains a wavy line and the marking 'sl.'.

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a half note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next three notes: G4, F#4, and E4. This is followed by a quarter note D4, a half note C4, and a quarter note B3. A slur covers the next three notes: A3, G3, and F3. This is followed by a quarter note E3, a half note D3, and a quarter note C3. A slur covers the next three notes: B2, A2, and G2. This is followed by a quarter note F2, a half note E2, and a quarter note D2. A slur covers the next three notes: C2, B1, and A1. The melody ends with a quarter note G1. The second system features a bass clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a half note G2, followed by a quarter note F2, and then a quarter note E2. A slur covers the next three notes: D2, C2, and B1. This is followed by a quarter note A1, a half note G1, and a quarter note F1. A slur covers the next three notes: E1, D1, and C1. This is followed by a quarter note B0, a half note A0, and a quarter note G0. A slur covers the next three notes: F0, E0, and D0. The melody ends with a quarter note C0. The score includes various musical notations such as slurs, ties, and dynamic markings like "Full" and "Fade out".

Helpless

Words and Music by
Sean Harris and Brian Tatler



Fast Rock ♩ = 154
Double time feel

Intro N.C. (Drums) 3 Gtrs. I & II A5 B5 N.C. F#5 Rhy. Fig. 1 E5 F#5 E5

f *P* *P.M.* *P.M. ----* *P.M.*

P

1. 2. 3. F#5 E5 A5 B5 N.C. 4. F#5 E5 A5 B5 N.C.

1. I

(end Rhy. Fig. 1)

P.M. *P.M.* *P* *P.M.* *P.M.* *P*

P *P*

1st, 2nd Verses
w/Rhy. Fig. 1 (8 times)

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

got - ta see - you mov - in' fast, see you come - m,
don't know what - I'm gon - na do, may - be not - to -

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C. F#5 E5 F#5 E5

way. See the dreams, I hope they last,
night. Got - ta set - you all a - fire,

F#5 E5 A5 B5 N.C. F#5 E5 F#5 E5 A5 B5 N.C.

nev - er fade - a - way.
got - ta treat - you right.

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

Got - ta see the lights a - bove, make it loud to -
I can see the flash - ing lights, lit be - fore your

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

night.
love.

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

Got - ta set it all a - fire, set it all a -
Got - ta hear the thun - der roar, com - ing from a -

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

light.
bove. }

Pre-chorus
Gtrs. I & II F#5 D5

See the flash - ing lights, hear the thun - der roar.

E5 F#5

I am gon - na set you all a - light.

D5

Got - ta make it, man, I ain't got a choice.

E5(type 2) F#5 ④ 4fr. F#

Got - ta fill this hall to - night.

Chorus
N.C.(Am)

Help - less. _____

Rhy. Fig. 2 (Gtrs. I & II)

P P

Help - less. _____

G5 A5

(end Rhy. Fig. 2)

P.M. -----

w/Rhy. Fig. 2
N.C.(Am)

Help - less. _____

Help - less. _____

G5 A5

w/Rhy. Fig. 1 (2 times)

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C. F#5 E5 F#5 E5

1.

F#5 E5 A5 B5 N.C.

2.

F#5 E5 A5 B5 N.C.

w/Rhy. Fig. 1 (2 times)

F#5 E5 F#5 E5

2. I

F#5 E5 A5 B5 N.C. F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

F#5 N.C. (Bass) 3 N.C.(F#m) *Play 4 times*

N.C.(G#m) *Play 4 times* N.C.(Am) *Play 4 times* N.C.(Bm) *Play 4 times*

N.C.(Am) Gtr. II (Bm)

Gtr. I

(Am) (Bm) (F#m) (Em)

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is a two-staff system, with the top staff for guitar and the bottom staff for piano. The key signature is D major (two sharps) and the time signature is 4/4. The guitar part features a melodic line with various chords indicated above it: (Dm), C5, G5, A5, B5, G5, A5, and B5. The piano part provides harmonic support with chords indicated below the staff: P, C5, G5, A5, B5, G5, A5, and B5. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords. The guitar part has a melodic line with various chords indicated above it: (Dm), C5, G5, A5, B5, G5, A5, and B5. The piano part provides harmonic support with chords indicated below the staff: P, C5, G5, A5, B5, G5, A5, and B5. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords. The guitar part has a melodic line with various chords indicated above it: (Dm), C5, G5, A5, B5, G5, A5, and B5. The piano part provides harmonic support with chords indicated below the staff: P, C5, G5, A5, B5, G5, A5, and B5. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords.

[illegible]

Play 3 times

N.C.(F#5)
Rhy. Fig. 3 (Gtrs. I & II)

Play 4 times

D5 A5 E5
(end Rhy. Fig. 3)

Rhy. Bridge
Fig. 4 F#5 (Gtrs. I & II)

A5 B5 D5 E5 D5

I can see the stars, — but I can't see what's go - ing on. —

F#5 A5 B5 E5 (type2) P.M. —

But ev - 'ry night a - lone — I sing my song — just — for fun. —

F#5 A5 B5 D5 E5 D5

On - ly time will tell — if I'll make — it my - self — some day. — (end Rhy. Fig. 4)

F#5 A5 B5 D5 E5 D5

This stage is mine, — mu - sic is — my des - ti - ny. —

C#5 D5 E5 D5 C#5 D5 E5 D5 C#5 D5

Rhy. Fig. 5 (Gtrs I & II)

P.M. — P.M. — sl. sl.

6 4 4 4 4 4 4 5 7 7 6 4 4 4 4 4 4 5 7 7 5 6 4 1 7 1 sl. sl.

E5 F5 N.C.

Can - not squeeze — the life — from *poco rit.*

(end Rhy. Fig. 5)

P.M. — sl. sl. P.M. —

9 7 10 8 1 8 9 7 9 8 7 5

w/Rhy. Fig. 3 (4 times)
N.C.(F#5) D5 A5 E5 N.C.(F#5) D5 A5 E5 N.C.(F#5)

me! _____
a tempo

1. Gtr. II substitute Fill 1 2. Gtr. II substitute Fill 2

D5 A5 E5 N.C.(F#5) D5 A5 E5 D5 A5 E5

1.2.3. 4.

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C. N.C. F#5 E5

Gtrs. I & II Gtr. II Gtrs. I & II

P.M. P.M. P.M. P.M. P.M. P Gtr. I sl. P.M. -----4

P sl.

Guitar solo
w/Rhy. Fig. 1 (8 times)

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

8va

Gtr. III Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

17 17 17 17 14 17 14 17 14 17 (17) 17 14

Fill 1 (Gtr. II)

P sl. sl.

P sl. sl.

Fill 2 (Gtr. II)

P pick sl. steady gliss.

P

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

8va

17 17 17 14 17 14 14 14

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

8va

17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

8va

17 16 14 17 14 17 16 14 17 14 17 14 17 14 17 14

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

8va

17 14 17 14 17 14 16 14 17 14 16 14 16 14 16 14 16 15 14 12 14 12

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

14 12 14 16 14 10 14 14 14 14 14 16 16 16 16 16 14 16

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

Full

Full

3

3

3

6 grad. release

3

P

F#5 E5 F#5 E5 F#5 E5 A5 B5 N.C.

sl.

trem. bar.

sl.

sl.

H

12

*Vib. w/trem. bar while gradually sliding up neck.

w/Rhy. Fig. 4

F#5 A5 B5 D5 E5 D5

P

P

P

P

P

P

P

P

P

P

P

P

19 14 17 15 12 14 15 12 15 14 12 14 12

F#5 A5 B5 E5 F#5 A5 B5 D5 E5 D5

P

P

P

P

P

P

P

P

P

P

P

19 14 17 15 12 14 15 12 15 14 12 14 12

F#5 A5 B5 D5 E5 D5

P

P

P

P

P

P

P

P

P

P

P

19 14 17 15 12 14 15 12 15 14 12 14 12

Full

Full

w/Rhy. Fig. 5

C#5

8va

D5

E5

D5

C#5

D5

E5

D5

C#5

8va

D5

E5

F5

N.C.

8va

w/Rhy. Fig. 1

F#5

Play 1st time only

E5

F#5

E5

(end double time feel)

Play 4 times

F#5

E5

A5

B5

N.C.

F#5

E5 (type2)

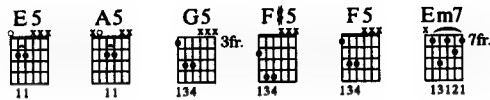
*Play 4 times

F#5

Repeat and fade

The Small Hours

Words and Music by
John Mortimer



Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderately slow ♩ = 90

(Drums)

N.C.
Riff A (*Gtr. I)

mp
let ring

*clean tone

(end Riff A)

*Gtrs. II & III

E5

(Gtrs. II & III out) w/Riff A (2 times)
w/overdubbed pick scrapes ad lib

Fill 1

(end Fill 1)

N.C.

6

*Dist. tone

Gtr. II

Fdbk.

1/2

sl.

Fdbk.

mf

1/2

sl.

12

(12)

(12)

(12)

12

Fdbk. pitch: B

w/Riff A (last 2 bars only) (1½ times)

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

(Gtr. I out)

Gtrs. II & III

E5 F#5 G5 F#5 G5 E5 G5 F#5 F5

E5
Rhy. Fig. 1

F#5 G5 F#5 G5 E5

G5

E5

F#5 G5 F#5 G5 E5

G5
(end Rhy. Fig. 1)

E5
Rhy. Fill 1

F#5 G5 F#5 G5 E5

G5

F#5

F5
(end Rhy. Fill 1)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

1. Look out at the dark - ness
2.3. See additional lyrics

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

and you will see.

Rhy. Fig. 2 (Gtrs. II & III) A5 G5 F#5 (end Rhy. Fig. 2)

Just call my name and I'll be

w/Rhy. Fig. 1 (3 times) E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

there.

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

You can not touch me,

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

you would not dare.

w/Rhy. Fig. 2 A5 G5 F#5

I am the chill that's in the air.

w/Rhy. Fig. 1 E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

Play 1st time only

N.C. E5 N.C.
Rhy. Fig. 3 (Gtrs. II & III)

sl. 1/2 1/2

(end Rhy. Fig. 3)

E5 N.C.

sl. sl.

Chorus
w/Rhy. Fig. 3 (1½ times)

N.C. E5 N.C.

And I try to get through to you

E5 N.C. E5 N.C.

in my own spe - cial way, as the bar -

w/Rhy. Fill 2

To Coda 1.

E5 N.C.

ri - ers crum - ble at the end of the day.

w/Rhy. Fig. 1

E5 F#5 G5 F#5 G5 E5 G5 E5 F#5 G5 F#5 G5 E5 G5

Ah ha.

w/Rhy. Fill 1

2.

E5 F#5 G5 F#5 G5 E5 G5 F#5 F5

of the day.

Rhy. Fill 2 (Gtrs. II & III)

sl. sl. sl.

Gtrs. II & III \diamond E5

F5 G5 F5 E5 *Play 4 times*

(Sing 1st time only)

Gtr. I

mf
let ring

*Gtrs. I & III sustain for two additional bars.

Fast $\text{♩} = 184$

N.C.

*Rhy. Fig. 4 (Gtr. II)

B \flat 5 N.C. C5

P.M. -----|

P.M. -----|

*3rd & 4th times: Gtrs. II & III

Play 4 times

N.C.

B \flat 5 N.C.

(end Rhy. Fig. 4)

P.M. -----|

P.M. -----|

Guitar solo
w/Rhy. Fig. 4 (Gtrs. II & III) (6 times)

N.C.

Gtr. IV

B \flat 5 N.C. C5

P.M. -----|

P.M. -----|

A.H. (8va)

A.H. pitches: G \sharp E B E

B \flat 5 N.C. C5

B \flat 5 N.C.

loco

5 5 5 5 0 10 7 0 0 10 7 0 0 10 7 0 0 10 7 0 0 10 7 0 0 10 7 0 0 10 7 0 0

G \sharp E

N.C. Gtrs. II & III B♭5 N.C. C5 N.C.

P.M. P.M. P.M.

B5 N.C. C♯5 N.C. C5 N.C. D5

P.M. P.M. P.M. P.M.

N.C. D.S. (Tempo I) al Coda

⑥ open E Em7 ⑥ open E Em7

P.M. P.M. rit.

N.C. P.M.

Outro w/Riff A (last 2 bars only) (3 times)

G5 F♯5 E5 F♯5 G5 F♯5

Coda

Gtrs. II & III

of the day.

B♭5 E5 w/Fill 1

sl.

*Gtr. III: Flick toggle switch back and forth.

Additional Lyrics

2. Dark rivers are flowing,
Back into the past.
You are the fish for which I cast.
And what of the future,
What is to be,
As the rivers flow into the sea? (To Chorus)

3. Do not take for granted,
Powers out there.
Don't step into the demon's lair.
Time is an illusion,
Rising from time.
Steep is the mountain which we climb. (To Chorus)

**Words and Music by
Martin Glover, Paul Ferguson,
Kevin Walker and Jeremy Coleman**

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1st, 2nd Verses
w/Rhy. Fig. 1

E5 N.C. E5 F5

1. Mo - tives chang - ing _____ day to day. _____ The
2. Af - ter a - wak - en - ing, _____ the si - lence grows. _____ The

E5 N.C. E5 F5

fi - re in - creas - es, _____ masks de - cay. _____ I
screams sub - side, _____ dis - tor - tion shows. _____

E5 N.C. E5 F5

look at the riv - er, _____ white foam floats down. _____ The
Mu - tant thoughts _____ of bad-mouthed news. _____ It's just an -

E5 N.C. E5 F5

bod - y's poi - soned. _____ Got to sit tight. _____
oth - er birth _____ of dis - tort - ed views. _____

Chorus
A5

B5 C5 F5

The wait. _____

w/Rhy. Fig. 2 (Gtrs. II & III)

sl.

sl.

A5 N.C. B5 N.C. C5 N.C. F5 N.C.

The wait. _____

(end Rhy. Fig. 2)

P.M. ----- 4 P.M. ----- 4 P.M. ----- 4 P.M. ----- 4

w/Rhy. Fig. 2 (1st 7 bars only)

A5 B5 C5 F5

The wait.

A5 N.C. B5 N.C. C5 N.C. w/Rhy. Fill 1 F5

The wait.

1.
w/Rhy. Fig. 1 (1st 8 bars only)

E5 N.C. E5 F5

E5 N.C. E5 F5

2.
w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)

E5 N.C. E5 F5

Gtr. III

P.M. -----

E5 N.C. E5 F5

P.M. -----

sl. H

15 2 9

sl. H

Rhy. Fill 1 (Gtrs. II & III)

sl.

sl.

sl.

E5 Gtr. III N.C. E5 N.C.

w/Rhy. Fig. 3 (Gtr. II) (end Rhy. Fig. 3)

P.M.-----1

w/Rhy. Fig. 3 (Gtr. II) E5 Gtr. III N.C. E5 N.C.

P.M.-----1

Half time feel
E5

Gtr. I *sl.* *sl.* *sl.* *sl.* *sl.* N.C. *sl.*

Rhy. Fig. 4 (Gtrs. II & III)

P.M.-----1

E5 F5 E5

sl. *sl.* *sl.* *sl.* *sl.*

10 9 14 13 17 16 10 9 10 9 10 9

8 7 12 11 15 14 8 7 8 7 8 7

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

P.M. ----- 4

1 1 1 1 2

N.C. G5 F5

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

14 13 10 9 14 13 17 16 10 9 17 16

12 11 8 7 12 11 15 14 15 14 15 14

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

(end Rhy. Fig. 4)

P.M. ----- 4 P.M. ----- 4

1 2 3 4 9 9 9 9

w/Rhy. Fig. 4 E5 Full N.C. E5 F5

Gtr. I Full Full *sl.*

w/wah Full Full 12 12 12 12 12 12

15 15

sl.

FS

Play 4 times

4th time Gtr. II substitute Rhy. Fill 2

(end Rhy. Fig. 5)

w/Rhy. Fig. 1 (Gtr. II) (1st 8 bars only)

w/Rhy. Fig. 5 (Gtr. III) ($3\frac{1}{2}$ times)

ES

N.C.

w/Rhy. Fill 3 (Gtr. III)

FS

E5
Gtr. I

N.C.

w/wah

Rhy. Fill 3 (Gtr. III)

187

E5 Full F5

E5 8va N.C.

E5 8va Full F5

E5 8va N.C.

E5 8va F5

A5 N.C. B5 N.C. C5 N.C. F5 N.C.

The wait.

A5 N.C. B5 N.C. C5 N.C. F5

The wait.

P.M. -----

P.M. -----

P.M. -----

sl.

A5 N.C. B5 N.C. C5 N.C. F5

The wait.

P.M. -----

P.M. -----

P.M. -----

E5 N.C.

sl. sl.

P.M. P.M. P.M. P.M. -----

(1) sl. 12 sl.

Crash Course In Brain Surgery

Words and Music by
Raymond Phillips, John Burke Shelley
and Anthony Bourge

Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Fast Rock ♩ = 180



Intro (Drums) X X X X N.C. (Bass) 4 Gtrs. I & II

f P.M.

F#5 Rhy. Fig. 1

H P.M.----- P.M. P.M. H P.M.----- P.M. P.M. H P.M.----- P.M. P.M.

H H H

1. N.C. (end Rhy. Fig. 1) Rhy. Fill 1 F5 (end Rhy. Fill 1)

H P.M.----- P.M. P.M. P.M.

H

2.
N.C.

E5

F5

N.C.

sl.

4 2 4 2 5 2 0 9 12 12 13 sl.

w/Rhy. Fig. 1
F#5

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (3 times)
F#5

4

1. Look in - side and you will see, the
2. Ra - ven black is on my track, he

words are cut - ting deep in - side my brain.
shows me how to neu - tral - ize the knife.

Thun - der burn - ing, quick - ly burn - ing. the Knife of words is driv -
Show to me in sur - ger - y, the art of fight - ing words

ing to me in - sane.
to con - quer life.

In -
Con - quer

A5

sane,
life,

yeah.
yeah.

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

sl. P.M.---- P.M. P.M. sl. P.M.---- P.M. P.M. sl. P.M.---- P.M. P.M.

sl. sl. sl.

[illegible]

w/Rhy. Fill 1
 N.C.

F5

w/Rhy. Fig. 1
 F#5

4

N.C. E5 F5 (cont. in slashes)
Rhy. Fill 2 (end Rhy. Fill 2)

4 2 4 2 5 2 2 0 3 1

Gtrs. I & II



F#5 F5 F#5 G5 F#5

F#5
 ◇
 Gtr. III

Guitar solo
 w/Rhy. Fig. 2
 A5

sl.
8va

sl.
hand slide

sl.
17 17 17 17 17 17 17 17 17 17 17 17 17 17

sl.

[illegible]

w/Rhy. Fill 3
8va

C5

w/Rhy. Fig. 2
A5

3

sl.

3

sl.

sl.

19 17 19 17 20 17 20 17 sl./22 22 (22) sl. sl./17 17 20 19 17 17 22 19 17 17 20 19 17 17 22 19 17 17

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The melody is a simple, repetitive tune. The guitar line is written in a single staff with a key signature of three sharps and a time signature of 4/4. It features a series of chords and single notes that accompany the vocal melody. The score is divided into two systems, each containing four measures. The first system is labeled "8va" at the beginning, indicating an octave shift. The second system is labeled "20" at the beginning, indicating a different octave or a specific fingering. The score is presented in a clear, legible format with standard musical notation.

8va----- N.C. G#5

Gtr. III

Full

Full

Full

Full

1/2

Full

1 1/2

2

loco

sl.

Full

Full

Full

Full

1/2

Full

1 1/2

2

pick slide

17 20

17 20

17 20

16 21

19

(19)

(19)

(19)

19

12

12

sl.

Gtrs. I & II

sl.

P.M.-----

9

5

5

5

5

5

5

5

7

5

7

5

9

5

9

6

4

Rhy. Fill 3 (Gtrs. I & II)

sl. P.M. -----

sl.

w/Rhy. Fig. 1 (1st 3 bars only)

F#5

A.H.
(15ma)

First system of musical notation. The top staff is for guitar (Gtr. III) and the bottom staff is for auto-harp (A.H.). The guitar part includes a melodic line with a 'Full' marking and a 'loco' section. The auto-harp part includes a 'Full' marking and a 'semi-harm.' section. The key signature is one sharp (F#).

w/Rhy. Fill 4

Second system of musical notation. The top staff is for guitar (Gtr. III) and the bottom staff is for auto-harp (A.H.). The guitar part includes a melodic line with a 'Full' marking. The auto-harp part includes a 'Full' marking. The key signature is one sharp (F#).

w/Rhy. Fig. 1

Third system of musical notation. The top staff is for guitar (Gtr. III) and the bottom staff is for auto-harp (A.H.). The guitar part includes a melodic line with a 'Full' marking. The auto-harp part includes a 'Full' marking. The key signature is one sharp (F#).

Fourth system of musical notation. The top staff is for guitar (Gtr. III) and the bottom staff is for auto-harp (A.H.). The guitar part includes a melodic line with a 'Full' marking. The auto-harp part includes a 'Full' marking. The key signature is one sharp (F#).

Rhy. Fill 4 (Gtrs I & II)

Fifth system of musical notation, enclosed in a box. The top staff is for guitar (Gtr. I & II) and the bottom staff is for auto-harp (A.H.). The guitar part includes a melodic line with a 'Full' marking. The auto-harp part includes a 'Full' marking. The key signature is one sharp (F#).

N.C. 8va

Gtr. III

1 1/2

E5 loco

Bass solo N.C. (Gtr. III out)

pick slide sl.

10

12 12 (5) (5)

sl.

Gtrs. I & II

4 2 4 2 5 2 2 (2) (6)

7

Gtrs. I & II

sl.

7 7 7 7 7 7 7 7

sl.

3rd Verse w/Rhy. Fig. 1 F#5

Now the wick - ed lance of fear is driv - en in my head -

w/Rhy. Fill 1 N.C. F5 w/Rhy. Fig. 1 F#5

y moun - tain brain. Crash course in brain sur -

w/Rhy. Fill 2 N.C.

ger - y has stopped the blood - y knife of words a - gain.

E5 F5

Gtr. II w/Rhy. Fill 5 (Gtr. I) F#5

Yeah, yeah, yeah.

Rhy. Fill 5 (Gtr. I) F#5 A5

sl.

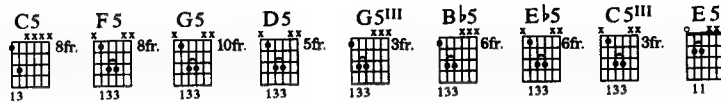
4 7 (7) 2 5 (5)

sl.

Last Caress/Green Hell

Words and Music by
Glenn Danzig

"Last Caress"
Fast Rock ♩ = 185



(Drums)

1st Verse

C5 Gtr. I

1. I got some - thing to say. —

Gtrs. I&II F5 G5 Gtr. II C5

I killed your ba - by to - day. —

F5 D5

Does - n't mat - ter much — to me, as long as it's — dead. —

w/Rhy. Fig. 1 (2 times)
C5

2nd, 3rd, 4th Verses
w/Rhy. Fig. 1 (2 times)

F5 G5 C5 F5 G5 C5

2. I got some - thing to say. —
3. Vocal tacet...
4. I got some - thing to say. —

F5 G5 C5 F5 G5

I raped your moth - er to - day. —
I killed your ba - by to - day. —

Rhy. Fig. 1 (Gtrs. I & II)

P.M. —————

T
A
B

10 12 10 12 10 10

F5 D5

Does - n't mat - ter much to me as
Does - n't mat - ter much to me as

Gtrs. I & II

P.M. P.M. P.M. P.M.

C5 B5 C5

long as she's spread.
long as it's dead. }

P.M. P.M. sl. P.M.

Chorus F5 G5

*Ooh, love - ly death, just

Rhy. Fig. 2 (Gtrs. I & II) (end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

*Sing all three times

C C/B N.C.(A5)

wait - ing for your breath.

*Sing harmony 3rd time only.

1.2.
w/Rhy. Fig. 3 (2 times)

F5 G5 C5 F5 G5 C5 F5 G5

Come, sweet death, one last ca - ress.

3. w/Rhy. Fig. 3 (4 times)

C5 F5 G5 C5 F5 G5 C5

ress, last ca - ress, yeah. Yo.

F5 G5 C5 F5 G5 Gtrs. I&II C5 F5 G5

Yo, oh!

"Green Hell"

Very fast Rock ♩ = 211

Double-time feel

G5 III

Gtrs. I&II dist. tone P.M.

Rhy. 1st Verse
Fig. 1 (Gtrs. I&II) G5 III P.M.

Here in this place lies the ge - nie of death;

Bb5 G5 III Eb5 C5 III Rhy. Fig. 2 (Gtrs. I&II) G5 III P.M.

touch it, see it. Oh.

(end Rhy. Fig. 2) P.M. w/Rhy. Fig. 1

Here in this place is the means to your end;

touch it, feel it, green hell.

Rhy. Fig. 3 (Gtrs. I&II)

P.M.

10	10	10	12	12
10	10	10	12	12
8	8	8	10	10

Rhy. Fig. 3 (Gtrs. I&II) Pre-chorus G5 III B♭5 G5 III E♭5 C5 III (end Rhy. Fig. 3) w/Rhy. Fig. 3 (2½ times) G5 III

Did your best as some-one could; I bet you nev-er knew you would.

B♭5 G5 III E♭5 C5 III G5 III B♭5 G5 III E♭5 C5 III

Did you run a - way — from it?

G5 III

Gtrs. I&II w/Fill 1 D5 P.M.

Bet you thought you were real - ly good. We're gon - na burn in (Green)

Rhy. Fig. 4 (Gtrs. I&II)

Chorus G5 III

E5

P.M. P.M. P.M. P.M.

hell. hell.) Green hell, like ev - 'ry hell but kind of green. Green hell, green hell,

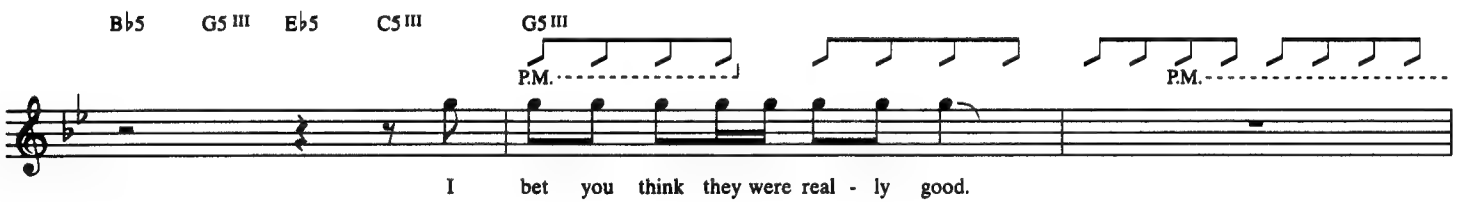
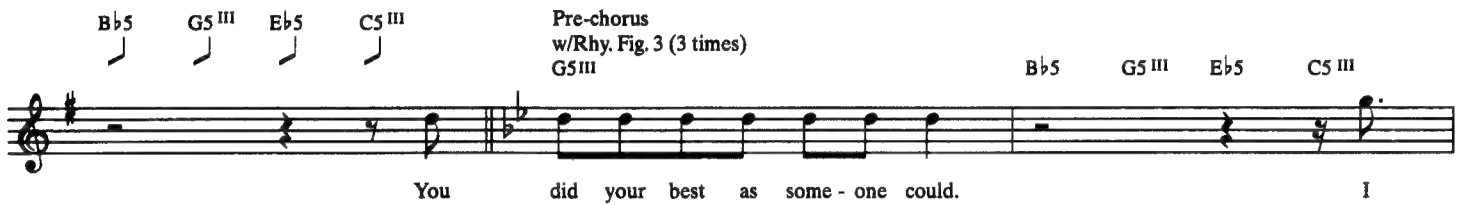
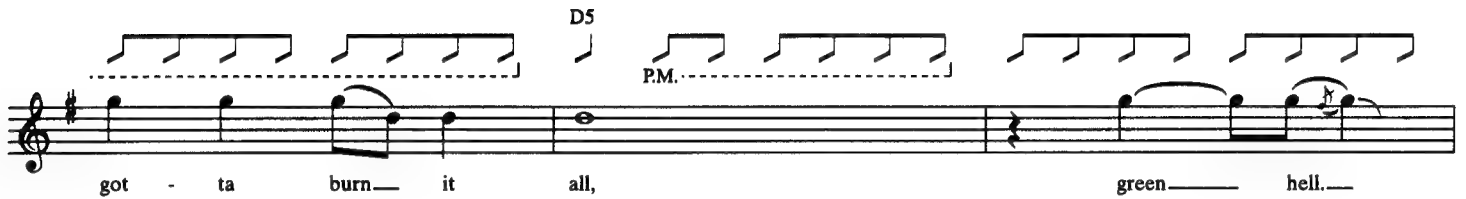
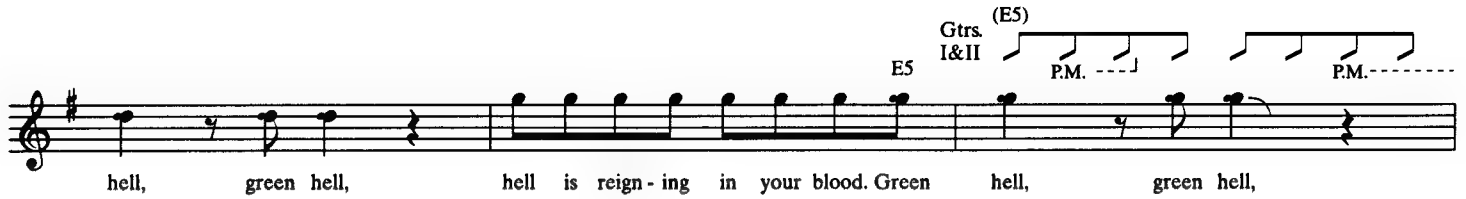
try, let me get back up there. ^{G5 III}Green hell, ^(end Rhy. Fig. 4)green hell, ^{w/Rhy. Fig. 4 (2½ times)}feel it burn - ing in your ce - re -

al. (Hell.) Green hell, throw our fuck - in' friends in - side. Green hell, green hell,

[illegible]

E5

G5 III



2nd Verse
w/Rhy. Fig. 1
G5



Oh. B♭5 G5 III E♭5 C5 III w/Rhy. Fig. 2 3 w/Rhy. Fig. 1 (1st 2 bars only) 2

w/Rhy. Fig. 1



Here in this place sis - ter won't let it in; touch it, feel it,

green ——— hell. ———
 B♭5
G5^{III}
E♭5
C5^{III}

You did your best as some - one could;
 G5^{III}

Outro
 w/Rhy. Fig. 3 (5½ times)

B \flat 5 G5 III E \flat 5 C5 III G5 B \flat 5 G5 III E \flat 5 C5 III



I bet you nev - er knew you would.

[illegible]

B♭5 G5 III E♭5 C5 III G5 III B♭5 G5 III E♭5 C5 III

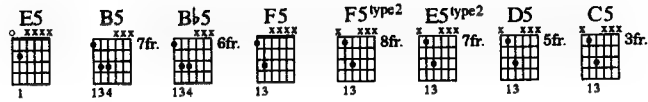
 You've come to this as some-one told, I

bet you nev - er knew you would. _____ Gon - na bring green

The musical score for "The Green Hell" is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante". The score is divided into three measures. The first measure contains a half note G4, with a fermata above it and the instruction "G5 III" above the fermata. The second measure contains a half note A4, with a fermata above it and the instruction "Green" below it. The third measure contains a half note Bb4, with a fermata above it and the instruction "hell." below it. The score ends with a double bar line.

Am I Evil?

Words and Music by
Sean Harris and Brian Tatler



Moderate Rock ♩ = 100

Intro

E5 Gtrs. I & II

D5 E5 F5 G5 E5

f *mf*

P.M.-----

P.M.-----

2nd time Gtr. II substitute Fill 1

*E5

Gtr. II

Gtr. I

f

P.M.-----

P.M.-----

P.M.-----

P.M.-----

*4th time substitute E5(type 2)

Bb5

*F5

Play 4 times

E5

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

*3rd time substitute F5(type 2)

Fill 1 (Gtr. II)

sl.

sl.

Play 3 times

D5 Both. gtrs. E5 Gtrs. I & II D5

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

N.C. Freely (Gtr. II out) Gtr. I

sl. sl. sl. sl.

Very fast ♩ = 240 N.C.

H H H H H H H H H H H H H H H H

H H H H H H H H H H H H H H H H

H H H H H H H H H H H H H H H H

N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

don't want to see her face. All
you come with me.

N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5

blis - tered and burnt, can't hide my dis - grace.
I'll split you to the bone, help set you free.

Half time feel
Pre-chorus
N.C.

D5 N.C. E5 N.C. F5 E5

Twen - ty - sev - en, ev - 'ry one was nice.

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

P.M. P.M. P.M.

w/Rhy. Fig. 2 (3 times)

N.C. D5 N.C. E5 N.C. F5 E5 N.C. D5 N.C. E5

Got - ta see 'em, make 'em pay their price. See their bod - ies out on

(end half time feel)
E5

N.C. F5 E5 N.C. D5 N.C. E5 N.C. F5

the ice. Take my time.

Chorus I
w/Rhy. Fig. 1 (5 times)

N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

Am I e - vil? Yes, I am.

N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5

Am I e - vil? I am man.

1. N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5 N.C. G5 N.C. A5 N.C. Bb5 A5

Yes, I am. 2. As I

w/Rhy. Fig. 1

N.C. Bb5 A5 E5 (type 2) D5 C5

Yes, I am. Oh!

E5 (type 2) D5 C5

E5 (type 2) D5 C5

Gtr. III

sl.

(Gtr. III out)

Faster ♩ = 192 (♩ = $\frac{3}{4}$)

A5

Rhy. Fig. 3 (Gtrs. I & II)

P.M. -----

P.M. -----

P.M. -----

G5 D5

A5

1. C5 G5

2. C5

(end Rhy. Fig. 3)

P.M. -----

P.M. -----

P.M. -----

P.M. -----

Bridge

N.C.

D5

1. On with the ac - tion now, —

2. 3. See additional lyrics

Rhy. Fig. 4 (Gtrs. I & II)

P.M. -----

N.C. D5

I'll strip your pride.

(end Rhy. Fig. 4)

P.M. -----

w/Rhy. Fig. 4 (3 times)
N.C. D5 N.C. D5

I'll spread your blood a - round, I'll see you writhe.

N.C. D5 N.C. D5

Your face is scarred with steel, wounds deep and neat.

N.C. D5 N.C. D5

Like a devil dancing in' before ya, smells so sweet.

Chorus II
w/Rhy. Fig. 3 (2 times)
A5 G5 D5 A5 C5 G5

Am I evil? Yes, I am.

A5 G5 D5 A5 3rd time to Coda
C5 G5

Am I evil? I am man.

Gtrs. I & II E5 (type 2) G5 A5^v

Go!

w/Rhy. Fig. 5
N.C.(B5)

Gtr. III

Rhy. Fig. 5 (Gtrs. I & II)

Play 12 times Play 4 times Play 10 times

Full P H P 1/2

Full P H P 1/2

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes, with pairs of notes beamed together and marked with an 'H' above them. The bottom staff is in bass clef and contains a bass line with notes marked with '0', '4', and '7' below them. The melody and bass line are synchronized across the two staves.

w/Rhy. Fig. 6
(A5)

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains eight measures of music, each featuring a triplet of eighth notes. Above each triplet are the letters 'T P P'. The bottom staff is a five-line staff with no clef or key signature. It contains eight measures of music, each featuring a triplet of eighth notes. Above each triplet are the letters 'T P P'. The notes in the bottom staff are numbered 12, 8, 5.

(F5)

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains eight measures of music, each featuring a triplet of eighth notes. Above each triplet are the letters 'T P P'. The bottom staff is a five-line staff with no clef or key signature. It contains eight measures of music, each featuring a triplet of eighth notes. Above each triplet are the letters 'T P P'. The notes in the bottom staff are numbered 13, 8, 5.

(Bb5)

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains eight measures of music, each featuring a triplet of eighth notes. Above each triplet are the letters 'T P P'. The bottom staff is a five-line staff with no clef or key signature. It contains eight measures of music, each featuring a triplet of eighth notes. Above each triplet are the letters 'T P P'. The notes in the bottom staff are numbered 13, 9, 6.

Rhy. Fig. 6 (Gtrs. I & II)

Four staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The top staff contains two measures of music, each featuring a triplet of eighth notes. The bottom staff contains two measures of music, each featuring a triplet of eighth notes. The notes in the bottom staff are numbered 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

(Gb5)

Two staves of musical notation for the (Gb5) exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note triplets, each with a 'T' (thumb) and 'P' (pick) marking. The bottom staff is a five-line bass staff with two measures of eighth-note triplets, each with a 'T' and 'P' marking. Fingering numbers 14, 9, and 6 are written below the notes.

w/Rhy. Fig. 7
(B5)

Two staves of musical notation for the w/Rhy. Fig. 7 (B5) exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note triplets, each with a 'T' and 'P' marking. The bottom staff is a five-line bass staff with two measures of eighth-note triplets, each with a 'T' and 'P' marking. Fingering numbers 14, 10, and 7 are written below the notes. The final triplet in the bottom staff is marked 'sl. P'.

Two staves of musical notation for an eighth-note pairs exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note pairs, each with an 'H' (hammer) marking. The bottom staff is a five-line bass staff with two measures of eighth-note pairs, each with an 'H' marking. Fingering numbers 0, 4, and 7 are written below the notes. A double bar line with a slash is used to separate the two measures.

Two staves of musical notation for an eighth-note pairs exercise with triplets. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note pairs, each with an 'H' marking. The bottom staff is a five-line bass staff with two measures of eighth-note pairs, each with an 'H' marking. Fingering numbers 0, 4, and 7 are written below the notes. A double bar line with a slash is used to separate the two measures.

Rhy. Fig. 7 (Gtrs. I & II)

Play 10 times

Play 4 times

Play 4 times

Two staves of musical notation for the Rhy. Fig. 7 (Gtrs. I & II) exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note pairs, each with an 'H' marking. The bottom staff is a five-line bass staff with two measures of eighth-note pairs, each with an 'H' marking. Fingering numbers 0, 4, and 7 are written below the notes. A double bar line with a slash is used to separate the two measures.

3 H H 3 H H 3 H H 3 H H

steady gliss. sl.

0 4 7 0 4 7 0 4 7 0 4 7 14 (7) (2)

H H H H H H H H

sl.

9 7 10 10 7 7

(E5)

3 3 3 3

10 7 7 7 12 7 7 7 10 7 7 12 7 7 7 7

P P P

P P P

10 9 7 7 7 10 9 7 7 7 12 7 7 7

P P 3 3 3 3 3

P P

10 9 7 7 7 7 5 6 6 5 6 6 5 6 5 7 7

(7) 5 7 7 (7) 7 7 7 10

(B5)

Full P 3 3 3 3 3

Full P sl. Full

10 10 7 9 7 9 7 9 7 9 7 9 7 9 7 10

sl. P 1 P

trem. bar

10 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

10 8 10 8 7

*Sustain D (③ 7 fr.)
one bar into D.S.

Coda w/Rhy. Fig. 3 (2 times)

A5 G5 D5 A5 C5 G5

Am I e - vil? _____ Yes, I fuck - in' am. _____

A5 G5 D5 A5 C5 G5

Am I e - vil? _____ I am man, _____

E5 D5 N.C. *Play 3 times*

yeah! _____
(sing 1st time only)

Gtrs. I & II

P.M. P.M. H P H P

E5 D5 A5

Slower ♩ = 160 (♩ = ♩)
w/Rhy. Fig. 1

N.C. G5 N.C. A5 N.C. B♭5 A5 *Play 6 times* N.C. *pick scrapes G5 E5

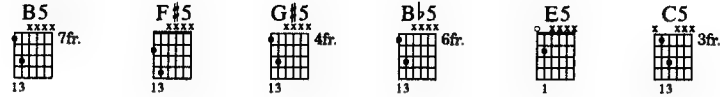
*Gtr. II only (Gtr. I tacet)

Additional Lyrics

2. I'll make my residence, I'll watch your fire.
You can come with me, sweet desire.
My face is long forgotten, my face not my own.
Sweet and timely whore, take me home. (To Chorus II)
3. My soul is longing for, await my hell,
Set to avenge my mother, sweeten myself.
My face is long forgotten, my face not my own.
Sweet and timely whore, take me home. (To Chorus II)

Blitzkrieg

Words and Music by
Ian Jones, Brian Ross and Jim Siroto



Fast Rock ♩ = 192

Intro

D5 Gtrs. I & II E5 Rhy. Fig. 1 Gtr. I D5 E5 D5 E5

f *sl.* P.M. P.M. *sl.* P.M. P.M. *sl.* P.M.

sl. *sl.* *sl.*

B5 C5 A5 D5 (end Rhy. Fig. 1)

P.M. P.M.

w/Rhy. Fig. 1 (Gtrs. I & II) (*5 times)

D5 E5 D5 E5 D5 E5 B5 C5 A5 D5

1.-4. 5. ⑥ open 12fr. E E *sl.* P.M.

*5th time play 1st 3 bars only.

§ N.C. 1.2.3. 4. C5 B5

P.M. *sl.* *sl.*

sl. *sl.*

1st, 2nd Verses
N.C.

1. Let us have peace, let us have life.
2. Save us from fate, save us from hate.

Rhy. Fig. 2

P.M. ----- 4 *sl.*

C5 B5

Let us es - cape this be - cru - el night.
Save our - selves late.

(end Rhy. Fig. 2)

P.M. ----- 4 *sl.*

w/Rhy. Fig. 2
N.C.

Let us have time, let hear the sun shine.
Come to our need, our plea.

C5 B5

Let us be - ware the be - dead - ly earth sign.
Save our - selves fore the earth bleeds.

Pre-chorus
A5 C5 B5 C5 B5 C5 B5

The day is com - ing.
The day is dawn - ing.

Rhy. Fig. 3

sl. P.M. ----- 4 *sl.*

A5 C5 B5 C5 B5 C5 D5

Ar - ma The time ged - don's is near. near.

(end Rhy. Fig. 3)

sl. P.M. ----- sl.

sl. sl.

w/Rhy. Fig. 3 A5 C5 B5 C5 B5 C5 B5 A5 C5 B5 C5 B5 C5 D5

In - fer - no com - ing. Al - i - ens com - ing. Can we sur - vive the blitz -

Chorus w/Rhy. Fig. 1 (3 times) D5 E5 D5 E5 D5 E5 B5 C5 A5 D5

krieg? _____

E5 D5 E5 D5 E5 B5 C5 A5 D5 To Coda

(Sing 1st time only:) The blitz - krieg. (Sing 2nd time only:) Ha ha.

E5 D5 E5 D5 E5 B5 C5 A5 D5

w/Rhy. Fig. 1 (1st 3 bars only) E5 D5 E5 D5 E5 B5 C5 A5

The blitz - krieg. _____

⑥ open E B5 sl.

D.S. al Coda

Guitar solo F#5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (7 times)

Coda Rhy. Fig. 4 P.M. Gtr. III

P 3 3 P P

w/Rhy. Fig. 5 (7 times)

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody is written in a single line, featuring a series of eighth and sixteenth notes. There are two slurs with the marking 'sl.' above them, indicating slurs. The bottom staff is a single-line bass staff with a key signature of one sharp (F#). It contains a sequence of numbers representing the fret positions for the guitar accompaniment. The numbers are: 6, 6, 6, 6, 7, 7, 7, 7, 9, 9, 9, 9, 7, 7, 7, 9, 9, 9, 9, 11, 11, 11, 11, 13, 13, 13, 13, 11, 11, 11, 13. There are two slurs with the marking 'sl.' above them, indicating slurs.

The musical score for 'The Wind' is presented in two systems. The first system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth notes, with slurs and accents. A 'Full' dynamic marking is placed above the staff. A 'P.M.' (Piano Man) section is indicated by a dashed line and a 'Bb5' (B-flat 5) note. The second system continues the melody, with a 'Full' dynamic marking and a 'P.M.' section. The score concludes with a 'Full' dynamic marking and a 'P.M.' section. The title 'The Wind' is written in a stylized font at the bottom left.

*Two gtrs. arr. for one (this bar only).

w/Rhy. Fig. 6 (6 times)

[illegible]

*Two gtrs. arr. for one (next 2 bars only).

sweep pick

Half time (♩ = 96)

B♭5
P.M.

Gtrs.
I & II

E5

C5

Harm. (8va)

2½

1

1

sl.

slack

trem. bar w/delay effect

slack

Harm.

2½

1

1

vib. w/bar

12

(12)

*Hit harmonic while continuing to raise bar.

Tempo I

Play 4 times

⑥ open E
Gtrs. I & II
P.M.

⑤ 3fr. C
Gtr. III

2fr. B
open A
⑥ 3fr. G
Gtr. IV

E5 E6 E5 E6 E5 C5 C6 Csus4 C Csus4 C

P.M. P.M. P.M. -- 1 P.M. P.M. P.M. -- 1 P.M. P.M. -- 1

*Two gtrs. arr. for one.

A5 Asus4 A N.C.

P.M. P.M. -- 1 P.M. P.M. -- 1 P.M. -- 1

P

N.C.

P.M. -- 1

Free time

E5

N.C.

8va

Gtr. I *T T T T T T T T T T

loco

sl.

*T T T T T T T T T T

19 19 19 19 24 24 24 24 19

P

sl.

*While damping strings w/L.H., tap w/edge of pick at frets indicated.

Breadfan

**Words and Music by
Anthony Bourge, John Burke Shelley
and Raymond Phillips**

Fast Rock ♩ = 208

Intro N.C.
Gtr. I

E5 D#5 D5 E5(type2) F#5 G5 G#5 A5 E7(no3rd)

11 11 1 13 13 13 13 1

5fr. 4fr. 5fr.

f

H H H H H H H

5 7 7 5 7 7 5 7 7 7 5 7 7 5 7 7

H H H H H H H

E5

Gtr. II

1/2

1/2

7 5 7 5 3 0

5 7 7 5 7 7 5 7 7 5 7 7 5 7 7

H H H H H H H

Play 3 times N.C.

Riff A (Gtrs. I & II)

1/2

1/2

5 7 7 5 7 7 5 7 7 7 5 7 7 5 7

H H H H H H H

1.2.3. 4.

(end Riff A)

G5 F#5 F5

Rhy. Fill 1 (Gtrs. I & II)

P.M. ----

7 5 7 7 5 7 7 7 5 7 7 5 7 7 5 7 7 7 5 3 0

H H H H H H H

7 5 7 5 5 4 3 2 1

1st, 2nd, 3rd Verses
N.C.

1.3. Bread - fan, o - pen up your mind, o - pen up your purse, o - pen up your
2. Los - er, give it all a - way, nev - er stay with a win - ner, with the

Rhy. Fig. 1 (Gtrs. I & II)

P.M. P.M. P.M. P.M.

D5 D#5

vault, nev - er, nev - er gon - na lose it. —
man with all the filth - y mon - ey.

(end Rhy. Fig. 1)

H

P.M.

H

w/Rhy. Fig. 1
N.C.

Bread - fan, take it all a - way, nev - er give an inch, got - ta make a
Come on, — keep it all a - side with a ride on a rec - ord on the

D5 D#5

mint, got - ta make me a mil - lion. —
top, if you're gon - na be a bad boy. — }

N.C.

Bread - fan, you got it wrong, it's your long time friend, gon - na

Gtrs. I & II

P.M. P.M. ----- P.M. P.M. ----- P.M. P.M. -----

D5

D#5

lose it in the end. Who's a fool?

P.M. H

N.C.

Sea - gull, — give it all a - way, stay a bird, stay a man, stay a

P.M. P.M. ----- P.M. P.M. ----- P.M. P.M. -----

To Coda 1.

D5

D#5

ghost, stay what — you wan - na — be.

P.M. H P

w/Riff A (Gtr. I) (2 times)

E5 N.C.

3

E5

N.C.

First system of musical notation. The treble clef staff shows a guitar riff starting with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4), and then a whole note chord (E5, G5, B5). The bass clef staff shows a whole note chord (E2, G2, B2). The key signature has one sharp (F#).

2.

w/Riff A (Gtrs. I & II) (1 1/4 times)

w/Rhy. Fill 1

G5 F#5 F5

(cont. in notation)

D#5

Second system of musical notation. The treble clef staff shows a guitar riff starting with a quarter rest, followed by a 7/8 note (G4), and then a 1/2 note (A4). The bass clef staff shows a 7/8 note (E2) and a 1/2 note (G2). The key signature has one sharp (F#).

Guitar solo

E5

Gtrs. I & II

Gtr. III

f

Third system of musical notation. The treble clef staff shows a guitar solo starting with a quarter rest, followed by a quarter note (G4), and then a quarter note (A4). The bass clef staff shows a quarter note (E2) and a quarter note (G2). The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff shows a guitar solo starting with a quarter rest, followed by a quarter note (G4), and then a quarter note (A4). The bass clef staff shows a quarter note (E2) and a quarter note (G2). The key signature has one sharp (F#).

E5

D#5

Fifth system of musical notation. The treble clef staff shows a guitar solo starting with a quarter rest, followed by a quarter note (G4), and then a quarter note (A4). The bass clef staff shows a quarter note (E2) and a quarter note (G2). The key signature has one sharp (F#).

F#5 *sl.* G5 P.M. 8va

P Full Full P Full Full

22 19 22 19 22 19 22 22 19 22 19 22 22 19

G#5 *sl.* A5 P.M. 8va

P *sl.* 3 3 3 3

19 17 14 17 14 17 14 10 14 14 14 10 14 10 14 10 14 10 15 14

G#5 *sl.* A5 P.M. 8va

3 3 H H H H P.M. ----- P.M. ⑥ open E

17 14 17 14 15 10 14 14 15 10 14 14 14 14 14 14 17

(cont. in notation)

A5 G5 A5 G5 A5 G5

Full Full Full Full Full Full

14 17 14 17 14 17 14 17 14 17

Half time feel

N.C.

8va ----

Full

sl.

(Gtr. III out)

Play 4 times

2nd time substitute Rhy. Fill 2

(Play 1st time only)

Full

sl.

Gtrs. I & II

H

sl.

H

sl.

H

sl.

P.M.-----

H

sl.

H

sl.

H

sl.

A5

G5

A5

G5

A5

G5

E5

(end half time feel)

Slower $\text{♩} = 124$

Em

Gtr. IV (clean)

mf let ring

*Sustain and fade over next 2 bars.

Dm^{add 9}
add 4

1.

2.

P

P

P

P

P

P

Rhy. Fill 2 (Gtrs. I & II)

P.M.-----

Half time feel

Em
Gtr. V (semi-clean)

Dm^{add 9}
add 4

mp
trem. bar.

* 1 1/2

H

H

12

11 12 10 12 10

12 14 12 15

*Depress bar before striking note.

Rhy. Fig. 2 (Gtr. IV)

P

P

P

0 7 9 8 0

0 9 0 0 0

5 7 7 0 0

7 0 0 0

Em

Dm^{add 9}
add 4

sl.

H

H

H

sl.

15 17

17 14 15 15 17 15

P

P

0 7 9 8 0

0 9 0 0 0

5 7 7 0 0

Cadd9

N.C.
(Gtr. V out)

P P

3

sl.

14 15 17 15

P P

17 15 14 15

(15)

(15)

(end Rhy. Fig. 2)

P

P

7 0 0

4 9 5 0 9 0 9

0 5

1

w/Rhy. Fig. 3 (4 times)

Em7

Gtr. V

N.C.

sl.

sl.

Gtr. VI

sl.

sl.

sl.

*
10/7 10/7 10/7 10/7 9/5 7 (7) (7)
sl.

*Gtr. V to left of slashes

Em7

N.C.

sl.

sl.

sl.

sl.

sl.

10/7 10/7 10/7 10/7 9/5 10/7 (10)(7)

sl.

Em7

N.C.

sl.

sl.

sl.

sl.

sl.

9 9 9 9 10 10/7 (10)(7)

sl.

Em7

N.C.

sl.

(Gtr. V out)

sl.

(Gtr. VI out)

sl.

9 9 9 9 12/9 14

sl.

⑥ open

E

E5

Gtr. IV

(Gtr. IV out)

(end half time feel)

Gtrs. I & II

f

P.M.

Tempo I ♩ = 208

(Gtr. II cont. in slashes)

A5 G5 A5 G5 A5 G5

w/Riff A (Gtr. I)

E5

Gtr. II

w/Riff A

E5

w/Riff A (1st 2 bars only)

E5

D.S. al Coda

P.M.

Gtrs. I & II

E7(no3rd)

Coda

w/last bar of Rhy. Fig. 1

D#5

Outro

w/Riff A (4 times)

N.C.

Gtrs. I & II

E5

(cont. in notation)

16

E5

Gtrs. I & II

P.M.

N.C.

E5

Gtr. II

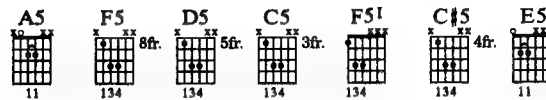
Gtrs. I & II

Gtr. I

(Spoken:) Mommy, where's Fluffy?

The Prince

Words and Music by
Sean Harris and Brian Tatler



Fast Rock ♩ = 161
Double time feel

Intro (Hi-hat) N.C. Rhy. Fig. 1 (Gtrs. I & II) C5

f H P.M.-----

H

N.C. Play 4 times w/Rhy. Fig. 1 (2 times) C5 D5 N.C. C5

(end Rhy. Fig. 1) Gtr. III

f

H P.M.-----

H

N.C. C5 D5 N.C. C5 N.C. C5 D5

Guitar solo
w/Rhy. Fig. 1 (7 times)

N.C.
8va

C5

First system of guitar notation. Treble clef staff with notes and slurs, some marked "Full". Bass clef staff with fret numbers 22, 22, 22, 22, 22, 22. Chords C5 and D5 are indicated. Performance markings include "N.C. loco", "P", and "sl.".

N.C.

C5

N.C.

C5 D5

Second system of guitar notation. Treble clef staff with notes and slurs, some marked "Full". Bass clef staff with fret numbers 19, 17, 20, 17, 17, 20, 17, 19, 17, 20, 17, 17, 20, 17, 19, 17, 19. Chords C5 and D5 are indicated. Performance markings include "sl.", "Full", "P", and "N.C.".

N.C.

C5

Third system of guitar notation. Treble clef staff with notes and slurs, some marked "H". Bass clef staff with fret numbers 5, 7, 9, 5, 7, 9, 5, 7, 9, 5, 7, 9, 5, 7, 9, 5, 7, 9, 5. Chord C5 is indicated. Performance markings include "H", "P", and "3".

N.C.

C5

D5

Fourth system of guitar notation. Treble clef staff with notes and slurs, some marked "P". Bass clef staff with fret numbers 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 5, 5, 7, 7, 5. Chords C5 and D5 are indicated. Performance markings include "P" and "6".

N.C.

C5

Fifth system of guitar notation. Treble clef staff with notes and slurs, some marked "P". Bass clef staff with fret numbers 8, 6, 5, 7, 5, 4, 7, 5, 8, 7, 5, 8, 7, 5, 7, 6, 5. Chord C5 is indicated. Performance markings include "P", "H", "P.M.", and "6".

1st time w/Rhy. Fill 1 (Gtr. II)

N.C.

Rhy. Fig. 2 (Gtrs. I & *II)

D5

C5

*Gtr. II enter 2nd time.

**Gtr. I omits
cue notes
(throughout).

(end Rhy. Fig. 2)

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2 (1 1/4 times) (Gtrs. I & II)

1. Now I see his face, _____
2.3. See additional lyrics

I see his smile. _____

Such a lone - ly place, -

no gold - en mile. _____

w/Rhy. Fig. 2 (1 1/4 times)

N.C.

Eyes tell of mor - bid tales _____

of his black heart. _____

Rhy. Fill 1 (Gtr. II)

Rhy. Fill 2 (Gtrs. I & II)

N.C. D5 C5 N.C. w/Rhy. Fill 2 D5 C5

His deeds through ag - es past tell of his part._____

Chorus

Gtrs. I & II A5 F5 D5

See his face, see his smile;_____ time to die._____

⑤ open 3fr. A C C5 A C C5 D5 A5 F5¹

P.M. P.M.

Go,_____ woh,_____

D5 ⑤ open 3fr. A C C5 A C C5 D5 ⑤ open 3fr. A C C5 ⑤ open 3fr. A C C5 D5 To Coda

P.M. P.M. P.M. P.M.

go._____

1. w/Rhy. Fig. 2 (1st 3 bars only) 3 Gtrs. I & II D5 C#5 C5

2. *w/Rhy. Fig. 2 (2 times) 8

(Bass)

*Gtr. II play w/slight variations ad lib.

N.C. A5 N.C. G5 N.C. A5 D5 C5

Gtrs. I & II

sl. P.M. sl. P.M. sl. P.M.

Play 4 times
(4th time Gtr. II cont. in slashes)
(4th time end double time feel)

A5

Gtr. II Riff A (Gtr. I) (Gtr. II out)

P.M. P.M. 1/4 1/4 P.M.

w/Riff A (Gtrs. I & II)
(end Riff A) N.C. **4**

P.M. ---4 P.M. H P.M. -----4

7 7 7 5 7 5 7 5 7 0 5 0 7 0

H

w/Riff A (Gtr. I)
Gtr. II

P.M. ---4 P.M. P.M. -----4 P.M. ---4 P.M.

5 5 7 5 7 5 7 7 7 5 5 5 7 5 7

Double-time feel

Gtrs. A5
I & II \diamond F5^I
(cont. in slashes) Gtr. III \diamond

H H

H H

7 0 5 0 7 0

7 4 5 4 5

1. 2.

C5 E5 E5

Gtr. IV Gtr. III

H H

H H

9 5 0 7 4 5 4

H

A5 F5^I C5

5 9 5 2 9 5 2 4 5 0 5 0

E5
◇

(2nd time Gtrs. III & IV out) N.C.
Gtrs. I & II

P.M. ----- 4

w/Rhy. Fig. 2 (Gtr. I)
N.C.
Gtr. II

D5 C5 N.C. D5 C5

sl. sl.

w/Rhy. Fig. 2 (1st 3 bars only) (Gtrs. I & *II)

Gtrs. I & II D5 C5 C5

3

*w/o cue notes

D.S. al Coda

⑤ open 3fr. A C C5

⑤ open 3fr. A C C5 D5

⑤ open 3fr. A C C5

⑤ open 3fr. A C C5 D5

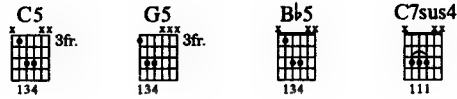
Coda P.M. ----- P.M. ----- P.M. ----- P.M. -----

Additional Lyrics

2. Angel from below, change my dreams.
I want for glory's hour, for wealth's esteem.
I wish to sell my soul, to be reborn.
I wish for earthly riches, don't want no crown of thorns. (To Chorus)
3. I was born a fool, don't want to stay that way.
Devil, take my soul, with diamonds you repay.
I don't care for heaven, so don't you look for me to cry.
And I will burn in hell from the day I die. (To Chorus)

Stone Cold Crazy

Words and Music by
Freddie Mercury, Brian May,
Roger Taylor and John Deacon



Fast Rock ♩ = 252

Gtr. II C5
f
A.H.-----

Intro

Gtr. I
f
trem. bar
A.H.-----

(cont. in notation)
Gtrs. II & III

⑥ 8fr.

C

sl.

(Gtr. I out)

*Pull bar up.

N.C.

Rhy. Fig. 1 (Gtrs. II & III)

Bb5

N.C.

(end Rhy. Fig. 1)

H P.M.----- 1 H P.M.----- 1 P.M.----- 1

H 1 3 3 3 3 3 1 H 1 3 3 3 1 3 3 3 2 3 4 5

2nd time w/Fill 1
Rhy. Fig. 1A (Gtrs. II & III)

Bb5

N.C.

(end Rhy. Fig. 1A)

1st Verse
w/Rhy. Fill 1
G5

Tacet

Fill 1 (Gtr. I)

Rhy. Fill 1

Gtr. I

(Gtr. I out)

Gtrs. II & III

(Gtrs. II & III out)

nev - er want it an - y - more. Got - ta get a - way from this stone — cold floor. —————

pick slides

C5

Chorus
C5 C7sus4 C5

© 8fr. C *sl.*

Cra - zy, ————— stone — cold cra - zy, — you know.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A

N.C. Bb5 N.C.

Guitar solo I
B5 Full A5 A#5

G5 A5 A#5 Gtr. I

grad. bend Full

10 (10) 7 9

Gtrs. II & III Rhy. Fig. 2

P.M.-----4 P.M.-----4

B5 A5 B5

H P

10 9 7 9 7 9 7 10 7 10 10 9 7 9 10 0 7 7 9 7

P.M.-----4 P.M.-----4

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 2 2 2

N.C.
Harm. (8va)

(Gtr. I out)

*2½

Harm.

*2½

*Pull bar up.

(end Rhy. Fig. 2)

P.M.-----4

sl.

H

sl.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A

N.C.

Bb5

N.C.

2nd Verse

© 3fr.

G

(Gtrs. II & III out)

N.C.

Gtrs. II & III

sl.

Rain - y af - ter - noon, on a kill - er ty - phoon, - and she's play - ing with my slide trom - bone. -

w/Fill 2

An - y - more, an - y - more, can - not take it an - y - more.

Fill 2 (Gtr. III)

sl.

15

15

17

sl.

Gtrs. II & III *pick slides* C5 Chorus C5 C7sus4

Got - ta get a - way from this stone — cold floor. — Cra - zy,

C5 Bb5

stone — cold cra - zy, — you know. Hey!

Gtr. I *slack* *trem. bar* *slack*

Guitar solo II w/Rhy. Fig. 2 (3 times) B5 A5 A#5 B5 A5

P.M. ----- 4

B5 N.C. Full semi-harm. Full

sl. *sl.* *sl.*

B5

Full

A5 Full

A#5

P

3

vib. w/bar

grad. bend

Full

Full

P

(7)

10

(10)

10

10 7

B5

Full

A5

8va

B5

grad. bend

Full

P

P

P

P

10

(10)

10 19 19

19 19 17

20 19 17

20 19 17

14

8va

N.C.

sl.

sl.

17 15 14

16 14 15 17

14 15 16

14 15 19 14 15

16 14

16 14 15

16

B5

8va

sl.

A5

A#5

sl.

sl.

14 14 14 14 14 14 14 14 17 14 14 14 14 14 14

19 14 14 14 14 14 17 14 14 14 14 2 14 14

B5

8va

A5

sl.

sl.

14 14 14 14 14 14 14 14 19 14 14 14 14 14 14

17 14 14 14 14 14 14 19 14 14 14 2

B5

8va

N.C.

8va

(Gtr. I out)

1st time w/Rhy. Fig. 1

2nd time w/Rhy. Fig. 1A and Fill 1

N.C.

Bb5

N.C.

3rd Verse
w/Rhy. Fill 1
G5

Tacet

Walk - ing down the street, shoot - ing peo - ple that I meet,

ful - ly load - ed Tom - my gun.

Gtr. II

Here come the dep - u - ty, he try fuck - in' get - tin' me,

got - ta fuck - in' get up and run. They got the

Gtrs. II & III

si - rens loose, I'm run - nin' right

out of juice. They're gon - na

put me in a cell. If I can't go to heav - en, let me go to hell.

Cra - zy,

stone cold cra - zy, you know. Yeah.

*Gtr. II only.

1st time w/Rhy. Fig. 1
2nd time w/Rhy. Fig. 1A
N.C. B♭5

N.C.

w/Rhy. Fill 2
N.C.

B♭5

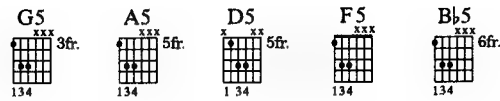
Rhy. Fill 2 (Gtrs. II & III)

H P.M.-----

H P.M.-----

So What

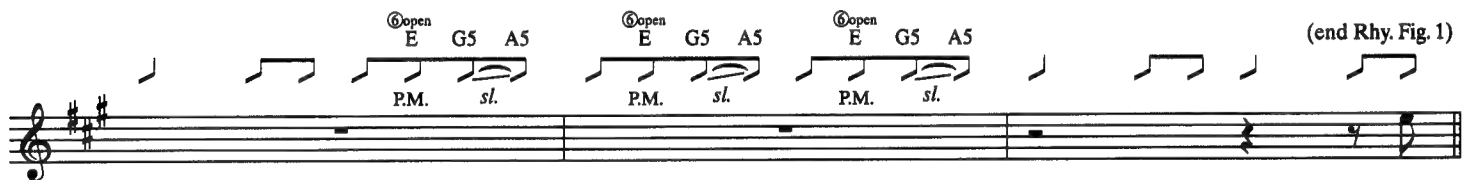
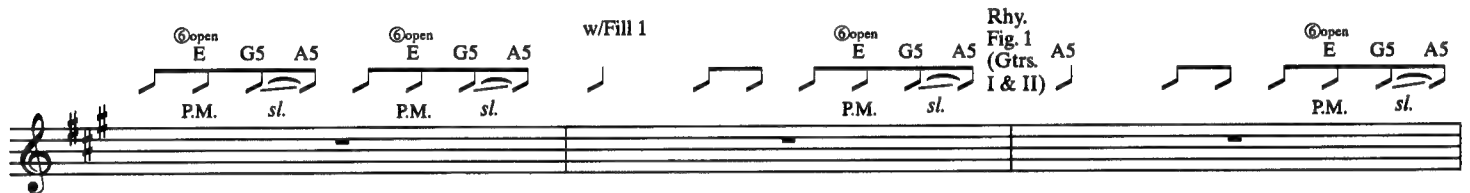
Words and Music by
Cris Exall, Clive Harvey Blake,
Nick John Culmer and Aghssa Djahanshah



Fast Rock ♩ = 189



(Spoken:) So fucking what!



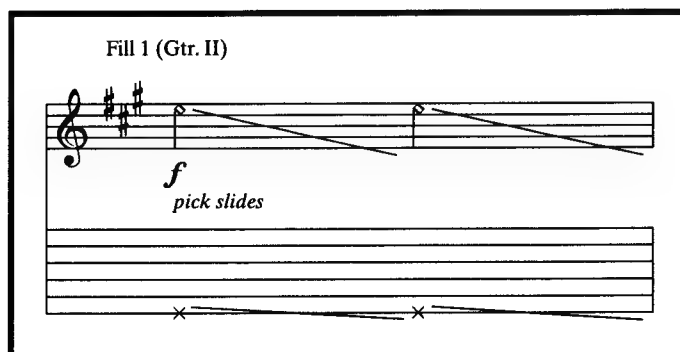
1. Well,

1st-4th Verses



I've been to Has - tings and I've been to Brigh - ton; I've been to East - bourne

2. 3. 4. See additional lyrics



w/Rhy. Fig. 2
 D5

2nd time Gtrs. I & II substitute Rhy. Fill 3
 3rd time Gtrs. I & II substitute Rhy. Fill 4

And I've been here, I've been there, I've been ev - 'ry

Rhy. Fill 3

1/2

P

1/2

P

P.M.

Rhy. Fill 4

P.M. ----- 4

P.M. P.M. *sl.*

7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5

7 5 7 5 5 5 5 5

sl.

[illegible]

A5 Rhy. Fill 1----- Rhy. Fig. 3 w/Fill 2 F5 Bb5

Gtrs. I & II

bor - ing lit - tle cunt. Well, who cares, who who cares what you cares?

do? _____ Yeah, who cares, (Who cares, cares?)

A5 (end Rhy. Fig. 3) *w/Rhy. Fig. 1 Bb5 To Coda

who cares a - bout you, you, you, you,

who cares?) *4th time play 1st 3 bars only.

Ⓞopen E G5 A5 Ⓞopen E G5 A5 Ⓞopen E G5 A5 Ⓞopen E G5 A5 Ⓞopen E G5 A5

1. 2. 3.

you? 2. Well, you, you?

Gtr. III

f trem. pick

*27

*Hypothetical fret number (beyond fretboard).

Guitar solo w/Rhy. Fig. 2 D5

Full

Full

10 10 10 10 10 7 10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 7 10 10 10 10 10 10 10 10 10 10 10 10

12

sl.

sl.

Fill 2 (Gtr. III)

mf

sl.

sl.

(1)

sl.

sl.

w/Rhy. Fig. 3

F5

8va

Bb5

A5

Open

E

G5

A5

F5

Bb5

8va

Full

Full

Full

Full

hold bend

Full

Full

Full

Full

w/Rhy. Fig. 1

A5

8va

Open

E

G5

A5

Open

E

G5

A5

Open

E

G5

A5

Open

E

G5

A5

D.S. al Coda

Coda Gtrs. A5 ^{Open}E G5 A5

Freely

you, you?

(Spoken:) So fuck - ing what! Yeah.

sl.

Additional Lyrics

2. Well, I fucked a queen, I fucked Bach.
I've even sucked an old man's cock.
So what, so what.
And I fucked a sheep, I fucked a goat;
I rammed my cock right down its throat.
So what, so what.
So what, so what, you boring little fuck.
Well, who cares, who cares what you do? (*etc.*)
3. And I've drunk that, I've drunk this,
I've spewed up on a pint of piss.
So what, so what.
I've had scank, I've had speed,
I've jacked up until I bleed.
So what, so what.
So what, so what, you boring little cunt.
Well, who cares, who cares what you do? (*etc.*)
4. I've had crabs, I've had lice,
I've had the clap and that ain't nice.
So what, so what.
I fucked this, I fucked that,
I've even fucked a school girl's twat.
So what, so what.
So what, so what, you boring little fuck.
Well, who cares, who cares what you do? (*etc.*)

Killing Time

Words and Music by
Raymond Haller, Trevor Fleming,
David Bates and Vivian Campbell

3

Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Very fast Rock ♩ = 231

Chord diagrams for B♭5, C5, D5, B♭5^{V1}, F5, E5, G5, G5^{III}, A5, A5^{XII}, E5 (type2), F♯5, F5^I, A5^V.

Intro

N.C.
(Drums)

4

Gtr. I

f P.M.
trem. pick

12

(cont. on lower staff)

*Gradually slide down neck while trem. picking.

12 10 7

sl.

N.C.
Gtr. III

C5

Play 2nd time only

Gtr. I

P.M.

1

Harm. (8va) 3

Play 2nd time only

Harm.

sl.

P.M.

1.

Harm. (8va) 3

mf

Harm.

2. 8va 2 (Gtr. III out)

f rake 2

loco

sl.

sl.

sl.

sl.

1.2.3.

4. w/Fill 1 A5

N.C. (Gtr. I)

G5 A5

P.M. P.M. P.M. P.M.

f

sl.

Fill 1 (Gtr. III)

8va

Full

Full

Full

sl.

Full

Full

Full

sl.

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

G5 A5

N.C.

1.

C5 (end Rhy. Fig. 1)

2.

C5 F5 G5

1st, 3rd, 5th Verses
w/Rhy. Fig. 1 (1 1/4 times)
3rd time w/Fill 3

N.C. G5 A5 N.C.

1. Sound of gun - fire - comes through the night; - kill - ing and ha - tred, it's a

3.5. See additional lyrics

C5 N.C. G5 A5

ter - ri - ble sight. - Re - ports come in, - there's a heav - y at - tack; -

Fill 3 (Gtr. III)

loco sl.

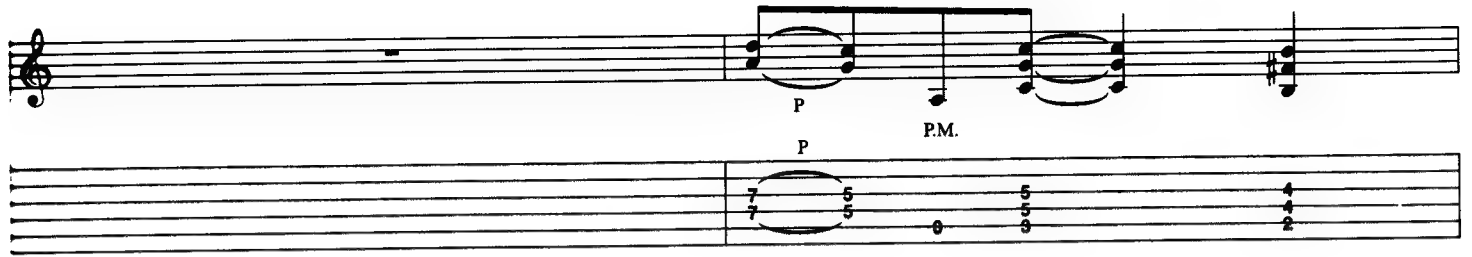
N.C.

C5

B5



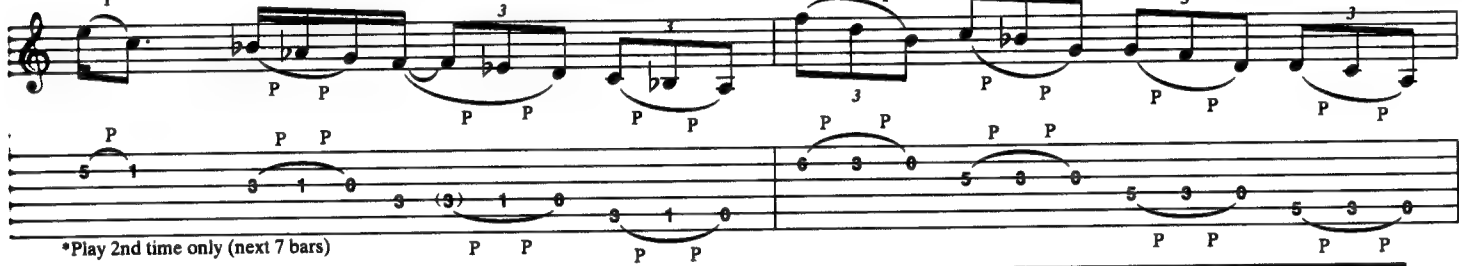
Rhy. Fill 1 (Gtrs. I & II) ----- 7



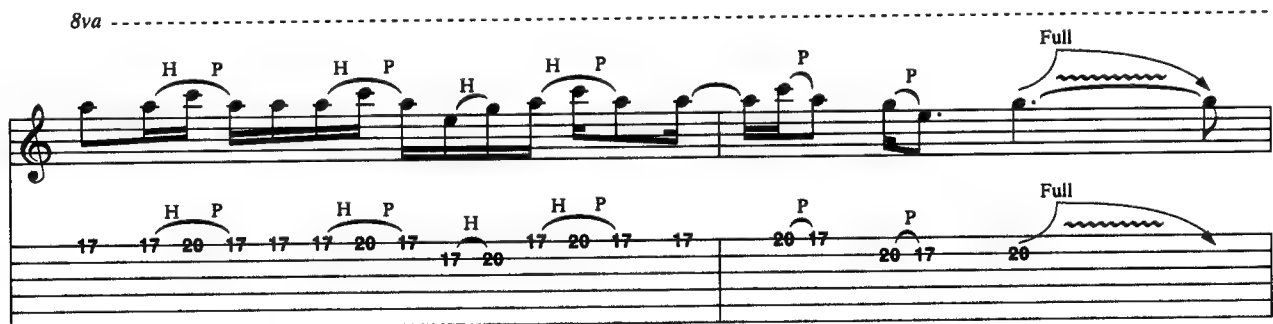
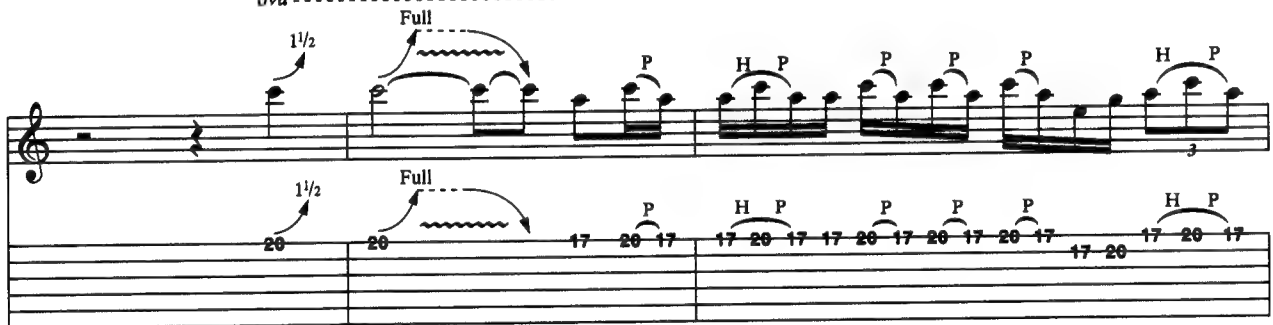
Gtrs. B♭5

I & II

*Gtr. III



Fill 4 (Gtr. III)



1st time w/Fill 2

5fr. D D5 5fr. D D5 5fr. D D5 5fr. D D5

P.M. P.M. P.M. P.M.

H H H P H P

5 6 7 5 7 5 6 5 6 5 7 5 6 8 8

H H

Bb5

C5

2. Prep - a -

Full Full Full

Full Full Full

7 8 7 5 8 5 8 5 8

2nd, 4th, 6th Verses
w/Rhy. Fig. 1 (1 3/4 times)
N.C.

ra - tions are made for the jour - ney back;

4.6. See additional lyrics

Full Full

(Gtr. III out)

Full Full

5 8 5 8

G5 A5

Fill 2 (Gtr. III)

H P

P

P

H P

sl.

6 7 5 7 5 5 7 5 7 5 (5) (5)

sl.

N.C. C5 N.C.

it's a sur - vi - val, sup - plies are packed. — No more nights — in this e -

G5 A5 N.C. C5 B5 Bb5

w/Rhy. Fill 1 3rd time w/Fill 5

Gtrs. I & II

ter - nal hell; — des - ti - na - tion is sim - ple: we move out.

Chorus

D5 Bb5 VII F5 E5 D5

P.M. P.M.

You left from the line. — (Kill - ing time.) — (Kill - ing time.) — To Coda

Bb5 VI F5 G5 D5 Bb5 VI F5 E5 D5

P.M. P.M.

Your turn to kill. — (Kill - ing time.) — What'd ya say? — (Kill - ing time.) — Ah,

1. Bb5 VI G5 III

kill - ing time, — ah. 3. And he

8va

Gtr. III

sl. P P P P P P

3 3 3 3 3 3

10 17 17 20 17 17 20 17 10 20 17 10 20 17 10 20 17 10 20 17 20

1 1/2 1 1/2

Fill 5 (Gtr. III)

8va

Full Full 1 1/2 1 1/2 sl.

Full Full 1 1/2 1 1/2 sl.

17 20 17 20 17 20 17 20 17 20 17 20 20 20 (20) sl.

2.
B♭5^{VI} G5^{III} (Drums)

kill - ing time.

Interlude
A5
Gtr. III

P.M. P.M. P.M. P.M. P.M.

grad. bend 1/2 Full

sl.

P P P P

A5 XII
Guitar solo
E5 (type2)
8va Full

sl. *P.M. P.M. P.M.

G5^{III} E5 (type2)
8va P.M. Full P.M. Full

Full Full Full

*Play only lowest note of chord when P.M. is indicated (next 12 bars).

D5 E5 (type2) G5^{III}

8va

Full

17 20 17 20 17 20 17 20

20 17 20 17 20 17 20 20

E5 (type2) G5^{III} F#5 F5^I

8va

1 1/2 1 1/2 1 1/2 2

Full

20 20 17 20 17 20 17 20

20 20 17 20 17 20 17 20

G5^{III} A5^V

8va

P

Full

20 19 17 19 17 20 17 20 17 20

17 17 20 17 20 17 20 17 20

F5^I G5^{III} D.S. al Coda

8va

Full

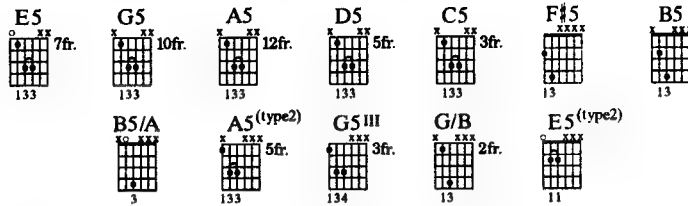
hold bend

17 20 17 20 17 20 17 20

15 15 15 15 15 15 15 15

Overkill

Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor



Tune down 1/2 step:
 ⑥ = E♭ ③ = G♭
 ⑤ = A♭ ② = B♭
 ④ = D♭ ① = E♭

Very fast ♩ = 260

Intro (Drums) 7 (Bass & Drums) 6 Gtr. II × pick slides Gtr. I f

E5 1. 2. 3. D5/E 4. E5 (Gtr. II cont. in notation) Gtrs. I & II Gtr. I Gtr. II (Gtr. II cont. in slashes)

1st, 2nd, 3rd Verses 3rd time substitute Rhy. Fill 2 G5 A5 G5 A5

1. On - ly way to feel the noise — is when it's good and loud. —
 2.3. See additional lyrics

G5 A5 G5 D5

So good I can't be - lieve — it, scream - ing with the crowd. —

Rhy. Fill 2 C5 ⑥ open E A5

Gtr. II Gtr. I

Pre-chorus
C5

Don't sweat it, give it back to

D5

C5

(cont. in notation)

N.C. G5 N.C. G5 A5 N.C. G5 N.C. G5 A5

you.

(cont. in slashes)

P.M. P.M. P.M. P.M.

Chorus
F#5

O - ver - kill. O - ver - kill.

B5 B5/A B5

2nd time to Coda I;
3rd to Coda II

(cont. in notation)

F#5 D5

O - ver - kill. Shut up!

E5

P.M. P.M. P.M.

1.

D5/E

P.M.

2. *D.S. (w/repeat) al Coda I*
w/Rhy. Fill 1 (Gtr. I)

Gtr. II

Coda I (Gtr. II cont. in notation) Rhy. Fig. I (Gtr. I) A5(type2) (end Rhy. Fig. 1)

(Spoken:) *Get the fuck out!*

w/Rhy. Fig. 1 (7 times)

Rhy. Fill 1

P.M. -----

[illegible]

2nd time, D.S. al Coda II

G5 A5 N.C. G5 N.C. G5 A5

P.M.-----

12 14 12 14 12 14 10 12

(Gtr. II cont. in notation)

Guitar solo II
A5 (type2)

Coda II

(Spoken:) Get on it!

8va

Gtr. II

1/4 Full Full Full Full Full Full

15 15 12 12 12 12 12 12 12 12

The musical score for "The Rose Tree" consists of two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). Above the staff, there are fingerings for G5 III and C5. A dashed line labeled "8va" indicates an octave shift. The melody includes slurs over pairs of notes, some labeled "Full", and others labeled "P H". The second system continues the melody with similar phrasing and labels.

The musical score consists of two staves. The top staff is a standard musical notation with a treble clef and a key signature of one sharp (F#). It features a melody line with various notes, including slurs and accents. Above the staff, there are labels for chords: C5, G/B, C5, G/B, C5, and D5. The bottom staff is a fretboard diagram showing the fret numbers for each note. The fret numbers are: 12, 12, 15, 12, 12, 15, 12, 12, 15, 15, 12, 15, 14, 15, 14, 15, 14, 15, 14, 15, 14, 15, 14, 12, 12. The fretboard diagram also includes labels for chords: C5, G/B, C5, G/B, C5, and D5. The fret numbers are written below the staff, and the chord labels are written above the staff.

w/Rhy. Fig. 2 (2 times)
E5

musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a triplet of eighth notes and a slide (sl.) into a D5 note. The bass staff contains a rhythmic pattern of eighth notes, with a slide (sl.) into a D5 note.

musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a slide (sl.) into a C5 note. The bass staff contains a rhythmic pattern of eighth notes, with a slide (sl.) into a C5 note.

musical notation system 3: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a slide (sl.) into a C5 note. The bass staff contains a rhythmic pattern of eighth notes, with a slide (sl.) into a C5 note.

musical notation system 4: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a slide (sl.) into a C5 note. The bass staff contains a rhythmic pattern of eighth notes, with a slide (sl.) into a C5 note.

musical notation system 5: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with a slide (sl.) into a C5 note. The bass staff contains a rhythmic pattern of eighth notes, with a slide (sl.) into a C5 note.

Tempo I

(Gtr. I out)

Guitar solo III
w/Rhy. Fig. 2 (2 times)
E5

Gtr. II

D5 Full

CS Full

G/B

[illegible]

The musical score consists of two staves. The top staff is for guitar II (Gtr. II) and the bottom staff is for a lower instrument, likely a bass guitar. The top staff has a key signature of one sharp (F#) and a common time signature (C). The bottom staff has a key signature of one sharp (F#) and a common time signature (C). The top staff has a tempo marking of 8va and a dynamic marking of N.C. (No Chords). The bottom staff has a tempo marking of 8va and a dynamic marking of N.C. (No Chords). The top staff has a tempo marking of 8va and a dynamic marking of N.C. (No Chords). The bottom staff has a tempo marking of 8va and a dynamic marking of N.C. (No Chords).

[illegible]

8va -----

Full P Full P Full

17 19 17 20 17 20 20 (20) 20 (20) 17 19 17 19 17 19 19

11 11 11 11 11 11 11 12 12 12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10

8va -----

Full P Full P P

19 (19) 17 19 17 17 17 20 17 19 17 19 17

14 12 14 12 14 12 10 10 12 10 7

w/Rhy. Fig. 2 (Gtr. I)
E5
Gtr. II
loco

D5

19 17 19 17 (17) 14 12 14 12 14 12 14 16 15 16 14

Damage Case

Words and Music by
Ian Kilmister, Edward Clarke,
Philip Taylor and Mick Farren

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

B 5 7fr.
 G 5 3fr.
 D 5 5fr.
 E 5 7fr.
 A 5 5fr.
 C# 5 (type 2) 4fr.
 A 5 (type 2) 11
 F# 5
 C# 6 4fr.
 B 5 (type 2) 2fr.
 B 6 2fr.
 F# 6 2fr.
 F#

Fast Rock ♩ = 156
Triplet feel (♩ = ♩³ ♩)

Intro

N.C. G5 Gtr. I N.C. G5 N.C. G5 N.C. A5 N.C. Rhy. Fig. 1A

Gtr. II

Rhy. Fig. 1

G5 (end Rhy. Fig. 1A) N.C. Rhy. Fig. 2A G5 Play 3 times (end Rhy. Fig. 2A)

(end Rhy. Fig. 1) Rhy. Fig. 2 (end Rhy. Fig. 2)

1st, 2nd Verses

1st time w/Rhy. Figs. 2 & 2A (both 3½ times)

2nd time w/Rhy. Figs. 1 & 1A

2nd time w/Rhy. Figs. 2 & 2A (both 2½ times)

N.C. G5 N.C.

1. Hey babe, don't act so scared.
2. Hey babe, wait a min - ute, stop!

All I want is some
Don't run a - way, don't -

G5 N.C. G5

spe - cial care.
call a cop.
On the run from some in - sti - tu - tion,
I ain't look - ing to vic - tim - ize you.

N.C. w/Rhy. Fill 1 (both times)

all I want - ed is con - so - la - tion.
All I wan - na do is tan - ta - lize you.

Rhy. Fig. 3 (Gtrs. I & II) Chorus B5 G5 D5 B5

And I can tell by your face I'm a
I can tell by your face I'm all

G5 D5 B5 G5 D5

to - tal dis - grace.
o - ver the place.
Let me in - side your place.
I can tell by your face,

(end Rhy. Fig. 3)

E5 5fr. 6fr. A A B5

Move o - ver for a dam - age case.
got no time for a dam - age case.

A5 E5 D5 E5 D5 1. 5fr. 6fr. 7fr. E5 A A B 2. 5fr. 6fr. 7fr. E5 A A B

No time, - ba - by.

Rhy. Fill 1 (Gtrs. I & II)

P P

Guitar solo I
w/Rhy. Fig. 1A
N.C.
8va

w/Rhy. Fig. 2A (3 times)
N.C.

Gtr. II

Full Full

Full Full

Full Full

Full Full

Full

Full

3

3

P

15 15

12 15 12 15 15 (15)

15 12 14 14 (14) 12 14 12

loco

G5

1/2

sl. sl.

N.C.

1 1/4

P

3

G5

1/2

sl.

1 1/4

P

14 12 14 12 (12) 9 7

9 9 9 7 11 7 11

9 11 7 7 7 7 7

sl.

sl.

N.C.

G5

1 1/4

P

P

sl.

sl.

w/Rhy. Fill 2

N.C.

Full

let ring ---

Full

7 10 10 8 7

7

sl.

H P

3

A G

P

N.C.

H

3

G5

tr

sl.

H P

7 8 7 9 7 (7) 7

P

7 9 7 9 7 9 7 8 9

H

tr

0 (0) 10 7 (7)

sl.

Rhy. Fill 2 (Gtr. I)

sl.

P

P

sl.

P

P

sl.

P

P

12 12

14 14 12 14 14 12

12 12

7 7 7 5 7 7 7 5 7 7 7 5 7

w/Rhy. Fig. 2A (1½ times)

N.C. G5 N.C. P

w/Rhy. Fig. 3 (Gtr. I)

B5 Full G D5 Full P

w/Rhy. Fill 1

B5 G5 D5 B5

8va

G5 D5 E5

8va

1½ Full sl.

1½ Full sl.

© 5fr. 6fr. A A B5

Gtrs. I & II

A5 A5 F#5 A5

Rhy. Fig. 4 (Gtrs. I & II)

(end Rhy. Fig. 4)

3rd Verse

3. Hey babe, — turn a — way. —

F#5 A5

Rhy. Fig. 5

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (2½ times)

Here to — mor — row, gone — to — day. — Don't know what you

F#5 A5 F#5

think your game — is. I don't care — e — ven what your name — is.

A5 F#5 w/Rhy. Fill 3

Chorus

Rhy. Fig. 6
(Gtrs. I & II)

And I can tell by your face, — you're all

C#5 A5(type 2) E5 C#5

o — ver the place. I can tell by your face. —

A5(type 2) E5 C#5 A5(type 2) E5

Rhy. Fill 3 (Gtrs. I & II)

(Gtr. II cont. in notation)

(end Rhy. Fig. 6)

③ 2fr. 3fr. Rhy. C#5
B C Fig. 7
(Gtr. I)

F#5

C#6 C#5 C#6

Move o - ver for a dam - age case.

Gtr. II

P

P

sl.

sl.

B5(type 2)

B6

B5(type 2)

F#5

F#6

F#5

F#6

F#5

B

C

C#

(end Rhy. Fig. 7)

Get the fuck o - ver me. _____

Guitar solo II
w/Rhy. Fig. 4
A5 F#5

w/Rhy. Fig. 5 (10½ times)
F#5

Full

A5

1/2

Full

H

1/2

A5

Full

F#5

1/2

Full

Full

H

Full

1/2

Full

Full

Full

H

let ring--

This page of guitar tablature continues the piece in D major. It features a variety of techniques and fretwork:

- First System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 4, 5, 2, 4, 4, 2, 4, 10, 10, 10, 14, 14.
- Second System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 14, 14, 14, 14, 14, 16, 14, 14, 16, 16, 14, 14, 16, 16, 14, 16.
- Third System:** The melody line includes a full-note bend (Full) and a half-note vibrato (H). The bass line features a full-note bend (Full) and a half-note vibrato (H). The fret numbers are 10, 17, 16, 16, 14, 16, 17, 16, 16, 14, 16, 17, 16, 16, 14, 16.
- Fourth System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.
- Fifth System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.
- Sixth System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.
- Seventh System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.
- Eighth System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.
- Ninth System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.
- Tenth System:** The melody line includes a half-note bend (1/2) and a half-note vibrato (H). The bass line features a half-note bend (1/2) and a half-note vibrato (H). The fret numbers are 10, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14, 16, 14.

8va ----- A5 F#5 A5

F#5 w/Rhy. Fill 3 (Gtr. I) w/Rhy. Fig. 6 (Gtr. I) C#5

A5 (type2) E5 C#5 A5 (type2) E5 8va-----

C#5 A5 (type2) E5 F#5 8va-----

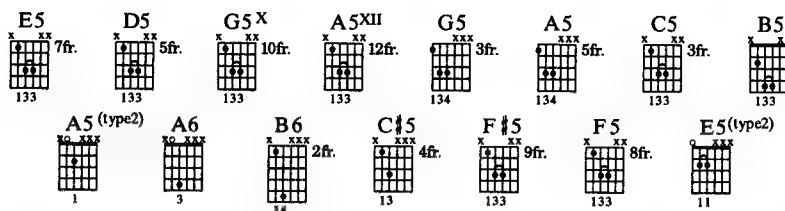
③ 2fr. 3fr. w/Rhy. Fig. 7 (Gtr. I) B C C#5 C#6 C#5 C#6 B5 (type 2) B6 B5 (type 2)

Stone Dead Forever

Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = D \flat



Intro **Fast Rock** $\text{♩} = 200$

(Bass) 8

Gtr. I

E5

D5

⑥ open E

C5

G5 X

A5 XII

Gtrs. I & II

E5

⑥ open E

D5

C5

G5

A5

1st, 2nd, 3rd Verses

Rhy. Fig. 1

E5 D5 E5

E5 D5 E5

1. Did you see me in the glass?—

2.3. See additional lyrics

2nd time substitute Rhy. Fill 1

(end Rhy. Fig. 1)

E5 D5 E5

G5

A5

Did you hear me? Bet - ter lis - ten fast.

Rhy. Fill 1 (Gtrs. I & II)

w/Rhy. Fig. 1

E5 D5 E5

N.C.

E5 D5 E5



N.C.

E5 D5 E5

N.C.



Gtrs.
I & II

C5

B5

A5 (type2)

A6

A5 (type2)

A6

A5 (type2)



(Gtr. I cont. in notation)

A6

A5 (type2)

B5

B6

B5

B6

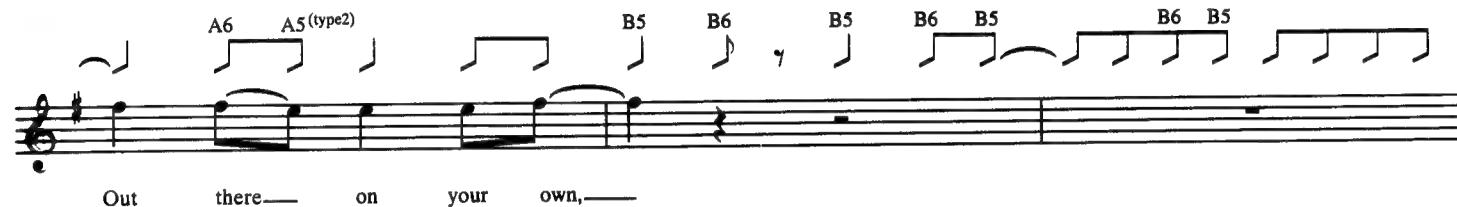
B5

B6

B5

B6

B5



3rd time Gtr. II substitute Rhy. Fill 2

D5

Gtr. II

C5



(cont. in slashes)

Gtr. I



Rhy. Fill 2 (Gtr. II)



Gtrs. I & II A5(type2) A6 A5(type2) A6 A5(type2) A6 A5(type2)

What - ev - er hap - pened to your

B5 B6 B5 B6 B5 B6 B5 F#5 G5

life?

Stone

2nd time to Coda I;
3rd time to Coda II

(Gtr. I cont. in notation)

F#5 F5 E5

dead
Interlude

for - ev - er.

{ 1.2. All right.
3. That's right.

Gtr. II

D5 Full P

Gtr. I w/slight fdbk. Full P

C5 Full 1/2

G5 A5 D.S. al Coda I

(cont in slashes)

Full 1/2 P Full 1/2 P Full 1/2 P Full 1/2 P

E5

5fr. D

D5

Coda I

Gtr. II

Gtr. I

Full 1/2 P Full 1/2 P Full 1/2 P Full 1/2 P

sl.

C5 G5 A5 (Gtr. II out)

5 9 11 12 12 14 14 14

sl. sl. sl. sl.

E5 *(G5)

9 7 9 7

sl. sl.

*Chords implied by bass (next 6 bars).

(A5) (C5) (D5)

15 12 14

f P

E5 (type2) G5 (Gtr. II out)

12 15 12 12 14

P P

*(A5) (C5) (D5)

12 (12) (12) (12) 15 12 14 12 14 14

P Full Full Full

*Chords implied by bass (next 4 bars).

Rhy. Fig. 2 (Gtr. II)

E5 (type2)

Full

let ring - 4

Full

Full

P

P

P

14

(14)

15

14

14

14

12

14

14

12

12

14

12

14

14

G5

P

P

P

3

3

[illegible]

D5

1/2 Full

1/2 Full

sl.

E5

Gtr. II

D5

Full

P

3

C5

H

⑥ open

A

G5

Full

P

A5

H

3

P

D.S. al Coda II

E5

Coda II

Gtr. II

Gtr. I

D5

sl.

⑤ 3fr.

C

mf

sl.

sl.

D5
◇

(Gtr. II out) *(E5)
Full

Full

sl.

Full

Full

sl.

Full

Full

5 7 7 14 0 15 15 (15)

3 5 5 12 0

(G5)

Full Full Full P P H P H P

0 15 15 15 15 12 12 14 12 14 12 14 12 14 12 14

(D5)

E5 (type2)

Gtr. II

1/2

Full

Full

P

sl.

Full

P

Full

1/2

Full

P

sl.

Full

1/2

Full

(14)

14

14

12

14

14

14

12

14

14

12

12

12

14

12

14

12

14

12

(D5)

E5 (type2)

Gtr. II

1/2

Full

Full

P

sl.

Full

P

Full

1/2

Full

P

sl.

Full

1/2

Full

(14)

14

14

12

14

14

14

12

14

14

12

12

12

14

12

14

12

14

12

The image shows a page of guitar sheet music for the song "The Highway" by The Highwaymen. The music is written for guitar in G major and 4/4 time. The page contains five systems of music, each consisting of a treble staff and a bass staff. The notation includes various guitar-specific techniques and symbols:

- Chord Diagrams:** At the top of the page, there are five chord diagrams labeled C5, D5, E5 (type 2), A5, and G5, showing the fretting hand positions for these chords.
- Techniques:** The music uses several techniques indicated by symbols:
 - Palm Mutes (P):** Indicated by a 'P' above the note.
 - Full Chords (Full):** Indicated by the word 'Full' above the note.
 - Slides (sl.):** Indicated by a wavy line above the note.
 - Tremolos (trem.):** Indicated by a wavy line below the note.
 - Bends:** Indicated by a wavy line above the note.
- Rhythmic Figure 3:** In the fifth system, there is a section labeled "Rhy. Fig. 3" which features a complex rhythmic pattern with many sixteenth and thirty-second notes.
- Staff Details:** The treble staff uses a standard G-clef and the bass staff uses a standard F-clef. The key signature has one sharp (F#) and the time signature is 4/4.

D5
 (end Rhy. Fig. 3)
 E5
 w/Rhy. Fig. 3 (2 times)

7 9
 4

[illegible][illegible]

The musical score is divided into two sections: **E5** and **G5X**.

E5 Section:

- Treble Clef Staff:** Features a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. There are three triplet markings over the last three measures of this section.
- Bass Staff:** Contains fret numbers (12, 14) and a "Full" instruction. The notes are represented by vertical stems and dots, indicating fretted notes.

G5X Section:

- Treble Clef Staff:** Continues the melody from the E5 section. It includes a "let ring" instruction with a dashed line, indicating a sustained note. There are three triplet markings over the last three measures of this section.
- Bass Staff:** Contains fret numbers (12, 14) and a "Full" instruction. The notes are represented by vertical stems and dots, indicating fretted notes.

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. It consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a guitar accompaniment line. The key signature has one sharp (F#). The vocal line includes dynamic markings such as "Full" and "slight P.M." (piano molto). The guitar accompaniment includes fret numbers (12, 14, 15) and dynamic markings like "Full". The score is divided into two measures by a double bar line.

The musical score consists of two staves. The top staff is for guitar II (Gtr. II) and the bottom staff is for double bass. The guitar part features a melodic line with notes marked 'Full' and a key signature of one sharp (F#). The double bass part provides a harmonic accompaniment with a bass line that includes notes marked 'Full' and a key signature of one sharp (F#). The score is divided into two measures by a double bar line.

E5

1/2 Full

sl.

(Gtr. I cont. in slashes)

sl.

12 14 12 14 14 14 12

9 9 11 9 9 9 9

7 7 9 7 7 7 7

sl.

sl.

(Gtr. I cont. in notation)

Gtrs. I & II

D5

C5

sl.

G5

A5

E5

⑥ open

E E5

sl.

Gtr. II

Gtr. I

sl.

12 12 12 12 12 14 14 14 14 0 0 9 7 9

12 12 12 12 12 14 14 14 14 0 0 9 7 9

10 10 10 10 10 12 12 12 12 0 0 7 5 7

(9 9 7)

sl.

Additional Lyrics

2. You're a financial wizard, yeah, a top tycoon.
You're a sweet lounge lizard with a silver spoon.
You know you never had it quite so good,
'Cause you didn't know that you even could.
But the time has come to pay.
Your touch turned to gold.
Whatever happened to your life?
Stone dead forever.
3. Been a long time, been a long, long wait.
And you've caught your fingers at the Pearly Gates.
Better leave your number and we'll call you.
Do you know your problems ain't exactly new?
The time has come today.
Turns out to have been a play.
Whatever happened to your life?
Stone dead forever.

**Words and Music by
Ian Kilmister, Edward Clarke
and Philip Taylor**



1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (8 times)
N.C.(A5)

1. I see that noth - in's changed. In - sist on play - ing games.

2. 3. See additional lyrics

Some waste of time you are, and you're so pop - u - lar.

Well, this shit, you bitch. Got to make my switch.

Just an - oth - er John. I know what's go - ing on.

Chorus
Rhy. Fig. 3 (Gtrs. I & II)
E5

1st time Gtr. I substitute Rhy. Fill 1
C5

B5

Your move. What do I

A5

E5

D5

have to lose? Stale - mate.

To Coda

1. w/Rhy. Fig. 1 (4 times) and Riff A
(end Rhy. Fig. 3) N.C. 8

2. (cont. in notation)

No! Too late, too late. late, too late.

Rhy. Fill 1 (Gtr. I)

Guitar solo I

N.C.(B5)

Gtr. I

Full Full Full Full Full Full Full Full

Gtr. II

Full P Full P

H H P.M.

H P Full Full Full Full sl. sl.

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

sl. P.M.

The 'Soprano' part is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and accents. The lyrics 'The Rose Tree' are written below the staff. The notation includes dynamic markings such as 'sl.' (soft) and 'Full' (full sound), and articulation marks like slurs and accents.

Musical score for "The Swan" (from Swan Lake). The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system ends with a repeat sign. The second system ends with a repeat sign. The score is labeled "N.C." (No Chords) and "B5" (B-flat 5). The score is also labeled "The Swan" and "from Swan Lake".

Musical score for "The Swan" (from Swan Lake). The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system ends with a repeat sign. The second system ends with a repeat sign. The score is labeled "N.C." (No Chords) and "B5" (B-flat 5). The score is also labeled "The Swan" and "from Swan Lake".

The image shows a musical score for guitar. The top staff is for Gtr. I (Guitar I) and the bottom staff is for N.C.(A5) (Nylon String Guitar). The key signature is one sharp (F#). The Gtr. I staff has a treble clef and a key signature of one sharp. It features a melodic line with a half note (H) and a quarter note (Q) marked with a slur. The N.C.(A5) staff has a bass clef and a key signature of one sharp. It features a bass line with a half note (H) and a quarter note (Q) marked with a slur. The score includes various musical notations such as slurs, ties, and dynamic markings like *sl.* (sforzando).

Gtr. II

sl.

P.M. -----

1/2

5 7 7 7 10 9 9 9 9 9

sl.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a vocal line (treble clef) and a guitar line (treble clef). The guitar line includes a "Harm. (8va)" section and a "Harm." section. The vocal line includes a "H" section. The second system continues the vocal and guitar lines. The guitar line includes a "H" section. The score is in 2/4 time and features a key signature of one sharp (F#).

w/Rhy. Fig. 1 (2 times) (Gtr. II)

D.S. al Coda

Gtr. I

H 1/2 P.M.-----1 H 1/4 P.M.-----1

Guitar solo II
w/Rhy. Fig. 1 (8 times) (Gtr. II)
N.C.(A5)

Coda

late, too late. Oh, _____ too late, Gtr. I H 1/2 Full 1/2 Full 1/2 Full 1/2

too late. — rake Full P Full hold bend Full P Full

1/4 sl. 1/4 sl. 10 10 10 10 10 10

*Composite arrangement

Additional Lyrics

2. I thought you was for real, but you're a rip-off deal.
You give me all that crap. I just escaped your trap.
I think I see your joke, but you're just chasing smoke.
To me you're another one. I know what's going on. (*To Chorus*)
3. Misunderstanding me, the way you feel so free.
I'm going to jump the gun; I'm going to hit and run.
Your credibility don't cut no ice with me.
And now the thrill is gone; I know what's going on. (*To Chorus*)